

THE ATHENEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

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UNIVERSITY OF LONDON.

UNIVERSITY COLLEGE.

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October 5, 1910.

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G. L. GOMME, Clerk of the London County Council. Education Office, Victoria Embankment, W.C. October 5, 1910.

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By Order of the Committee.

FRAS. W. CROOK, Secretary, Kent Education Committee. Caxton House, Westminster, S.W., September 28, 1910.

KENT EDUCATION COMMITTEE.

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By Order of the Committee. FRAS. W. CROOK, Secretary. Caxton House, Westminster, S.W., September 27, 1910.

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LITERATURE

THE POLITICAL HISTORY OF ENGLAND.

THE production of a history of England in twelve volumes within the space of five years is in itself a remarkable event. Individual industry and mere literary facility might, indeed, accomplish such a task within a far briefer period. It is, however, regarded as essential in the present day that an undertaking of this kind should be of a co-operative nature; that is to say, the treatment of the conventional "periods" must be entrusted to different specialists. Thus it can easily be understood that the plan of co-operation and the requirements of research are likely to cause much interruption, and delay the projected publication.

After all, however, the rapidity with which a serious history of the main aspects of the national life can be completed is not always commensurate with its value. It is the manner in which the work itself is done that really counts, though here again complete uniformity of method and style cannot be easily secured. Fortunately, the present venture was made under the supervision of two historical scholars of profound learning

The Political History of England from the Earliest Times to the Reign of Queen Victoria. Edited by the Rev. W. Hunt and R. L. Poole. 12 vols. (Longmans & Co.)

and great experience, and both Dr. Hunt and Mr. Poole have good reason to be gratified by the very favourable reception of this valuable series by historical scholars at home and abroad.

It is true that some exception might be taken to the statement made in the prospectus, that students had hitherto been mainly dependent upon Lingard's 'History.' The competition between rival series of historical handbooks had begun, we think, before the close of the Victorian period, and is not yet at an end. Again, an inevitable weakness in these praiseworthy undertakings is that, even though the skill and wisdom of the editors prevent specialization from running riot in particular volumes of the series, the disparity of the materials available in different periods of our history must prevent that even distribution of research which was contemplated at the outset.

But if the official materials of the period 1802-1901 were inaccessible, or available only in the shape of piecemeal editions and garbled extracts, the responsibility does not rest with the accomplished authors of the two excellent volumes in which this period is treated. Neither are the writers upon the history of the seventeenth century responsible for the abeyance of official calendars of the Foreign State Papers of that period, or for a grievous hiatus in the Admiralty Records. At the same time, where a scientific treatment of historical problems is rendered practicable by access to the original and undiluted sources, the student is a distinct gainer. This later phase of historical study is conspicuous in the two remarkable volumes of this series dealing with the eighteenth century, the manuscript sources for this period having been thoroughly ransacked during the last twenty years by many earnest workers. If we remember rightly, Dr. Hunt's admirable history of the first forty years of the reign of George III. was the earliest publication of the series, and set up a high standard of scholarship which has been well maintained. Mr. Leadam's recently published volume covering the eventful period between 1702 and 1760, though of necessity severely condensed, gives evidence of independent and thoughtful research that is worthy of comparison with the scientific methods of Prof. Michael and M. Richard Waddington, whilst it usefully embodies the still more minute investigations of English scholars like Mr. Julian Corbett and Mr. J. F. Chance. To go back still further in point of date, the volumes treating the mediæval period, in the safe hands of Dr. Thomas Hodgkin and Profs. Adams, Tout, and Oman, not only enabled the objects of the enterprise to be realized in respect of research, but also provided an authoritative interpretation of the political problems of those times.

The obscure and contentious period of the early Tudors was illuminated in turn by another fine study. Indeed, Mr.

Fisher's volume is perhaps as suggestive as the memorable 'Lectures' of Stubbs, whilst his judicious and authoritative pronouncements are welcome. It remained, therefore, only to close the gap in the series between the years 1547 and 1603, and the task has now been accomplished with the publication last month of Prof. Pollard's contribution, which deals with that period.

This history of the later Tudor monarchy is capable of being judged by certain tests which cannot fairly be applied in the case of some more recent or more neglected periods. Here, however, nearly all the important sources are accessible, and the greater portion of them have been published, whilst an extensive modern literature exists for the various historical aspects of these reigns. Further research and future discoveries, however much they may modify the accepted views of the economic, social, and literary history of the period, are not likely to elucidate the political or constitutional history of those times. Nevertheless, this wealth of materials has added considerably to the difficulties of the modern historian, and a bold and skilful handling of this great mass of information is essential for the guidance of students. Moreover, though a handbook of this sort is necessarily written on traditional lines, the wealth of incident connected with the outline of the narrative offers many temptations to enlarge upon such themes as Elizabethan statecraft and local government. A glance, however, at the Table of Contents will show that Prof. Pollard has compiled a well-balanced and exhaustive summary of the history of the period, based upon a careful investigation of all the sources. Reference to the author's List of Authorities will throw further light upon his method of research, whilst numberless comments and notes in the body of the work reveal his critical ability. Apart from an occasional tendency to dogmatism, Prof. Pollard's treatment of difficult and vexed questions, such as the execution of Mary, Queen of Scots, or the murder of Amy Robsart, is thoroughly judicious.

Perhaps it is to be regretted that the plan of the work did not permit of an adequate treatment of other aspects of the national history than domestic or foreign politics and literature. It is possibly instructive and decidedly amusing to read that "Shakespeare was intent on making money, and he may have found that, even in his time, the lower forms of literature were the better paid." At the same time it is difficult to avoid the conclusion that this chapter on 'The Age of Shakespeare' is a mere interpolation *ad captandum*. We could gladly have dispensed with this disquisition in return for a fuller description of the economic and social conditions of the period. Similarly we could have spared many of the not always trustworthy reports of the ubiquitous Spanish ambassador to make room for some of those statistical studies which form a notable feature of Sir James Ramsay's mediæval 'History.' It is certainly

true that the published sources are inadequate for this purpose, but the original records exist, though hitherto they have been strangely neglected, whilst those for a much earlier period are minutely studied. The "Elizabethan national debt" is a subject that we commend to Prof. Pollard's consideration, whilst we are profiting by the valuable studies that he has placed before us.

Under Five Reigns. By Lady Dorothy Nevill. (Methuen & Co.)

If Lady Dorothy Nevill has not kept her best matter to the last, she has managed to fill her third volume with very interesting recollections. Often as the Early Victorian age is decried, it had a charm of its own, and it is easy to believe that its great men and *grandes dames* were a good deal more impressive, and we make bold to add, attractive, than the people who now stand in their shoes. There is some danger of the young generation growing up in total ignorance of the days of their grandfathers, and such memoirs as Lady Dorothy's serve a useful purpose in keeping before us a notably intellectual period of English history, which is apt to be ignored merely because it is not sufficiently remote to be picturesque. Whilst throwing in here and there a kind of apologetic note, or a reluctant admission that many things are now more conveniently managed, or more "up-to-date"—a phrase to which, like "old-time," she rarely condescends—Lady Dorothy is evidently all on the side of the old ways.

She begins with a charming account of her childhood, in the reign of William IV., at her father's house of Ilington in Dorset, near Puddletown, the church of which is famous not only for its appearance in Mr. Hardy's novel, but also for the delightful epitaph of "Nicholas y^e first and Martin y^e last. Good night, Nicholas." Lord Orford, whose kindly nature was liable to fits of fury, so that his wife adopted the sage precaution of crossing her knife and fork at breakfast as a signal to the children that their father was not lightly to be addressed, was too fond of excitement, and especially of racing, to spend much time at this charming old house, but "he thought it an admirable place for his family," who were devoted to him, not without awe.

Lady Dorothy herself had a great love for the place, and regretted her brother's parting with it, which he did

"for no pressing reason. As a matter of fact, not a few owners of old domains seem to set less value upon the associations connected with them than is generally supposed. Many even, when forced to sell, bear the loss of their ancestral acres with considerable fortitude."

The picture here given of English country life of more than seventy years ago is very pleasing, and there is much to be said for Lady Dorothy's contention that, with

far less antagonism of classes, and a much fuller village and market-town life, people were a great deal happier and more prosperous than now. In those days, too, peers were almost always great landowners in touch with the people of their neighbourhood: they were not persons whose chief or only recommendations for a peerage are "well-filled money-bags."

We get another country scene when the Nevills lived at Dangstein, on the borders of Hampshire and Sussex, and were friends with such diverse characters as Richard Cobden and Lord Leonfield. Cobden is buried in Manning's church of West Lavington, and there Thorold Rogers, then in orders, preached the funeral sermon over his friend, where some years before Manning preached his last sermon as an Anglican priest.

Another interesting feature in these country recollections is the account of the old Sussex ironworks, the fine artistic products of which Lady Dorothy wisely collected before it was too late. Rather incongruously, she combined the collecting of wrought ironwork with that of Sussex earthenware pigs, emblems of plenty and content, which used to be presented at wedding feasts, filled with "a hogshead of beer." The unsportsmanlike device of "lading" trout, with the aid of "trugs," was peculiarly a Sussex art; and "shingling" was carried to a high pitch of excellence.

Most people, however, will open this book, not for the sake of its true and thoughtful pictures of vanished times, but in hope of finding lively society gossip and good stories. Of gossip, in the vulgar and malicious sense, we need hardly say there is none; and the good stories are few, and not altogether new. We detected the old tale of the Duke of Devonshire and the corpse in the midst of a string of not particularly interesting recollections of Continental travel in the first half of last century. The punishment inflicted upon a vandal who killed a nightingale in the public gardens at Frankfort was worth noticing: he was marched about between policemen, his hands tied behind him, and an accusing label on his breast, pursued by the hisses of the populace. We read of a breakfast at St. Anthon, "where we found fleas in the butter, fleas in the milk, and dirt everywhere, but a very good new piano." Lady Dorothy understands antithesis, and is fond of sarcasm. We read that

"under Papal rule, all the official personages of the Holy City were priests of some grade or other. Not a few resembled certain of our modern politicians in one respect, which was that they would fill any office tendered to them, even to the command of the Roman navy, if such a force had existed."

In another place, commenting on Boulanger's commonplace and "rather vulgar" appearance, Lady Dorothy slyly adds: "I believe his mother had been a Welshwoman, which perhaps accounted for his having been able to set all France by the ears."

The notorious stories of Lady Cardigan's book are treated here with quiet contempt: "As a matter of fact, the vivacious Recollections in question proved nothing at all, except that their writer was possessed of a singularly imaginative memory, particularly retentive of scandal." The stories—"rather impish anecdotes"—about Lord Ward, and about Maria, Marchioness of Ailesbury, are flatly contradicted: for the rest, we are told that "Lady Cardigan, as far as I remember, was little seen after her girlhood in society," when she "danced the cachuca with great verve." Of the modern "smart set" Lady Dorothy Nevill writes with almost stern contempt. The adjective "was not, I think, in former days much heard outside the servants' hall," and conveys "the idea of a kitchen-maid dressed up in her Sunday best." "These people do little harm," she adds, "for their amusements are generally more silly than vicious." "This curious clique may be defined as consisting mainly of little people," whose "poor chatter and total lack of ideas" only provoke "pity or amused contempt."

Society, indeed, according to Lady Dorothy, in the old sense, came to an end in the eighties. Conversation, as an art, died out, and promiscuous gabble ensued. The "great men of the Victorian Era were very much more serious than the moderns." They certainly were, if the letters printed in this volume from Darwin, Sir Joseph Hooker, Murchison, and others are a fair index; for they are exceedingly dull as a rule. Those from Disraeli and the second Lord Lytton to his "Dear Delightful Lady Dorothy" are exceptions; and some from Mr. Chamberlain, though brief, are vivid. The pleasant sketches of the second Duke of Wellington and of that intellectual scholar and collector the present Lord Clanricarde should be useful in correcting widespread misconceptions.

The illustrations include some amusing drawings by R. Doyle, a good many portraits, and a delightful picture of Lady Dorothy leaning upon the arm of Mr. John Burns (in minister's uniform and cocked hat), "for whom I entertain the very highest admiration."

Light from the Ancient East: the New Testament illustrated by Recently Discovered Texts of the Græco-Roman World. By Adolf Deissmann. Translated by Lionel R. M. Strachan. (Hodder & Stoughton.)

THE author of this striking book, which is full of interest, has risen rapidly from being what we call a country parson to a high chair in the University of Berlin, and we are happy to find that he has brought with him his simple and devout Christianity into an atmosphere where such views are uncommon. Among famous Greek scholars of modern Germany

we can remember only Friedrich Blass who combined this modest piety with his critical standpoint; yet he is one of the men whom the author specially reprehends for insisting on the vulgarity of Hellenistic, and its contrasts with classical, Greek. Especially those scholars who reprehended New Testament uses as hardly Greek, but semi-Hebraic, are now, he thinks, refuted by the discovery of quantities of Hellenistic private documents, which show that the so-called Hebraisms were ordinary spoken Greek. The author seems to make no allowance for the spread of Jews as business people through the whole Greek world, which may have introduced some Semitic phrases, and possibly he is right. Our knowledge has been recently so much widened by inscriptions on stone, by ostraca, and by papyrus fragments, that a new lexicon of Hellenistic Greek is urgently required. This task is being attempted, he tells us, by Wilhelm Crönert, a promising scholar, who will at least give some conspectus of our enlarged Greek vocabulary.

Prof. Deissmann begins by supplying a sketch of the gradual accumulation of new texts of all sorts during the last generation—in particular of papyri, which present the daily use of Greek among the settlers in Egypt and elsewhere under Alexander and the Ptolemies. In this history he has made one capital omission. He never mentions the Petrie papyri, which were the first great collection of early dated documents given to scholars. He does not even enumerate the *cartonnage* of mummy-cases as one of the sources of these discoveries, though the importance of such coverings was pointed out by Letronne some seventy years ago. He has used none of the interesting personal documents of this collection, though he proceeds to cite a number of early and late Greek letters and receipts, with facsimiles in the text, to show, first what language was in common use, secondly what were the habits and the temper of society, in the days when the New Testament books were written.

The general result of his long and detailed catalogue of words and phrases is undeniable. New Testament Greek is much closer to the ordinary common dialect of the first century A.D. than older critics had imagined. The effect of local languages, Aramaic or Egyptian, was small in adulterating the style of the New Testament. But we might have been spared much of his exposition of simple papyrus texts—letters and accounts, where-in he cannot resist the temptation, common to Evangelical preachers, of reading all sorts of things into the plain and unadorned original, things which generally deform its meaning. Here are examples. Regarding the text "Render unto Cæsar the things that are Cæsar's, and unto God," &c., he says:

"That pregnant sentence does not present us with two equal magnitudes, Cæsar and God; the second is clearly [?] the superior of the first. The sense is: Render unto

Cæsar the things that are Cæsar's, and *a fortiori*, unto God the things that are God's."

We do not agree with him. What the text does say is that the *imperium* of Cæsar is distinct from that of God. Each must be loyally served in his own sphere, and it says nothing more.

The price of sparrows mentioned in the Gospels leads him into an interesting disquisition on the accuracy of the text (two for a farthing, five for two farthings), and he shows that an edict of Diocletian fixing the prices of such things agrees perfectly with the words of Jesus. But here is the amplification:—

"Even in small things Jesus is great. The unerring eye for actualities that asserts itself so repeatedly in the Gospel narratives comes out in the saying about the sparrows."

And presently:—

"Jesus was in His true element in the market-place, watching a poor woman counting her coppers to see if she could still take 5 or 10 sparrows home with her. Poor miserable little creatures, fluttering there, such numbers of them, in the vendor's cages. And yet each one of them was loved by the heavenly Father."

Now whatever the meaning of the argument is—a *fortiori* is here in its place—this way of bringing before us the love of God for His most insignificant creatures is an amazing homily.

The third example we select is the most important, because it underlies the main thesis of the book, and will therefore fitly introduce a discussion of it:—

"With regard to all that Paul the weaver of tent-cloth has to say about *labour*, we should place ourselves within St. Paul's own class—the artisan class of the Imperial age, and then feel the force of his words. . . . 'I laboured more abundantly than they all'—these words, applied by St. Paul to missionary work, came originally from the joyful pride of the skilled weaver, who, working by the piece, was able to hand in the largest amount of stuff on pay day. 'Labour in vain' is the trembling echo of the discouragement resulting from a width of cloth being rejected as badly woven, and therefore not paid for."

We find it difficult to justify this embroidery. Wherever the author finds *κόπος* or its verb, he translates it by "labour," or the *work* of an artisan. The whole tradition of the word throughout centuries of Greek is not this, but "toil," the weariness of the labourer. In all the passages where the word occurs in the New Testament this classical meaning is still the natural one, as may be seen from the author's ample references. The Thessalonians are told by Paul to mind their own business, and work (*ἐργάζεσθαι*) with their own hands. He himself says (1 Cor. iv. 12) "we toil (*κοπιῶμεν*), working (*ἐργαζόμενοι*) with our own hands." Still more decisive is the famous text (where the Professor tells us that *κόπος* is used for *ἐργον*) "Blessed are the dead," &c., "for they shall rest from their toils (*κόπων*), and their works (*ἔργα*) shall follow them."

Everywhere the idea of weariness accompanies the word, and if there be a stray passage where it really means manual labour, with no other suggestion, we should hold such use to be exceptional, or even inaccurate.

But in the book before us the author desires to prove that St. Paul was an "artisan missionary," preaching to the lower classes. He suggests that his epistles were written by an amanuensis because the Apostle, with his horny hand, found writing difficult, and only subscribes in sprawling characters over which he makes merry! ("Ye see with what large characters I subscribe myself.") Is this a reasonable picture of Saul of Tarsus? We think not. We have but few facts to go upon, but these tell us that though a Jew by parentage, he was born a Roman citizen—that is to say, his father had obtained this great privilege—at Tarsus, a famous city, where education was the main interest, and which contained many learned teachers. Why he first went to Jerusalem we are not told; but there he occupies a prominent place. He is the main witness to the death of Stephen. He leads the persecution of the Christians. He receives legal authority from the chief priests for his mission to Antioch. These things imply a young man of social position and leisure, not a mere artisan neglecting his trade to turn agitator. How else could he have been entrusted with the heads of his people at Jerusalem with this public mission?

After his conversion, and his permanent estrangement from Tarsus, his circumstances of course change. He becomes an itinerant missionary, with no private means, and thinks it not only necessary, but also honourable, to labour with his hands for his support. This cannot have been a continuous trade; owing to his constant voyages. But though his money was gone, nothing could deprive him of the intellectual education he received in his famous home. He quotes Aratus and Menander. He knows all about the Stoic paradoxes. He has learnt to argue with the subtlety of a sophist in the schools of Tarsus. The man who wrote the Epistle to the Romans was no artisan writing to artisans, but a cultivated teacher writing a treatise which was fit for the Imperial household.

This traditional view may some day be proved false, and then we shall be ready to abandon it, but it must be confuted by arguments very different from those produced by Prof. Deissmann. That Christianity was the religion of the poor, and preached by the poor, is an important truth. The ignorance of Plutarch and Dion, the surprise of Pliny, show clearly that it was not discussed in "good society"; but that does not prove that St. Paul, or St. Luke either, belonged to the working classes.

We will not delay over smaller matters, such as the assumption that St. Matthew's was the earliest Gospel, and its original in Aramaic, or that *δευτερομωυσειστικός*,

used of the Athenians by St. Paul, means "too religious," and not "rather superstitious." Menander, Plutarch, and Lucian agree with the A.V. in the latter sense. We will not do more than praise the excellence of the translation, though we dislike the words "dependable," "reliable," and "pneumatic" (for spiritual), and we suspect that "the five observations of Prof. Wilamowitz" represents "die *feinen* Bemerkungen," which is an obvious slip if our conjecture is right.

We turn in conclusion to the distinction on which the author lays great stress—that between the informal personal letter and the literary non-personal *epistle*. In the main this is a perfectly sound distinction. There are many epochs when the form of addressing an individual or a collection of people as if in a written missive or letter has been very fashionable, but the epistolary clauses are mere ornamental accessories. Notable examples are Junius, or the Drapier's letters, or the Epistle to the Hebrews, or those of St. James and St. Jude. "A glance at the addresses," says our author, "shows that these are not real letters. A letter, e.g., 'to the twelve tribes which are scattered abroad,' would be simply undeliverable." Agreed: but what, then, shall we say of St. Paul's 2 Corinthians, addressed "to the Church which is in Corinth, with all the saints that are in the whole of Achæa?" Achæa in Imperial days meant the whole of Greece. This then, being equally "undeliverable," is clearly not a letter, but an epistle. Yet, to our astonishment, Prof. Deissmann will have none of it. With him all St. Paul's epistles, even the Romans, even this 2 Corinthians, are personal letters, and not epistles. When we endeavour to understand this obvious and striking inconsistency, we find that, while he uses the large number of the addressees when it suits him, he applies another test when this becomes inconvenient. All St. Paul's epistles are full of personal confessions, complaints, vindications, and so forth, and these make them the outpourings of an individual heart, not the literary work of a writer for general purposes. This criterion seems to us so subjective as to be of little use. In any case, the gradations from a purely private letter on private matters, like the letter to Philemon, to an epistolary discourse on religious or political topics, are innumerable. Where does the letter end, and the epistle begin, in this series? To us the number addressed seems a better test. All St. Paul's letters to the Churches are intended for public perusal, even for interchange among Churches. They are sermons, lessons in doctrine, exhortations to holy life. To call them letters, and not epistles, because of the strongly personal complexion of them, seems to us a very bad argument, even for controversial purposes. Thus the Epistle to the Romans is plainly a manifesto of St. Paul to a Church which he had not yet visited. It preaches doctrine from the

outset—so much so that Prof. Deissmann himself looks upon the concluding personal salutes in chap. xvi. as a fresh document, not belonging to the rest. Here, then, is a letter tacked on to an epistle. But that is the essence of St. Paul's style, and therefore with him the distinction is almost idle.

On the title "Slave of Jesus Christ," which St. Paul adopts, the author is very instructive. He shows that an ordinary form of obtaining liberty was the sale of a slave by his master to a god, whose slave he then became in theory. This ownership on the part of the god was his title to liberty from any human master. The many texts known, recording this transaction, never tell us what evidence the slave of the god carried with him to show his enfranchisement from men. How could he escape molestation, or the assertion that he was still a slave from the heirs of his former master? The texts are on stone, mostly at Delphi; what if he was arrested at Corinth or Ephesus? We suggest that a verse of St. Paul's shows that some mark was indelibly branded upon the new slave of the god: "Henceforth let no man trouble me, for I bear in my body the stigmata of the Lord Jesus." This was the evidence. Almost every page of this eloquent book affords matter for such observations.

Chats on Autographs. By A. M. Broadley.
With 135 Illustrations. (Fisher Unwin.)

INTEREST in the autograph is perennial, and hardly needs arguing from high prices, while it is likely to increase in these days of type-writing. Beyond the amusing book of Mr. Adrian Joline, 'Meditations of an Autograph Collector' (1902), which we like none the less for its hard words about *The Athenæum*, very little has been written of recent years on the subject, and Mr. Broadley is entitled to speak as a collector of note who has secured, for instance, the original marriage settlement of Pamela Fitzgerald, and Dumouriez's holograph plan for the defence of England, to say nothing of many literary letters of high interest.

The need for practical advice is evident, for it is not so long since a daily paper with pretensions to literature went into raptures and copious misprints over a "new letter" of Dickens which was simply a facsimile of a document familiar to Dickensians, and already printed more than once. The wonderful popularity of Dickens makes anything which bears trace of his hand valuable, even his signature on a cheque—a dull sort of autograph; and his style of writing is certainly characteristic. He always found time to write out the date instead of using numerals, and to insert beneath his name a number of the flourishes which are rare in the signatures of great men, though common in those of actors. He was, in fact, or might have been, a great actor,

and the interest of his and other autographs lies not so much in the prices they fetch as in the revelations they afford of character, education, natural aptitude for writing, gush or reserve. Thus we see in Ruskin's hand enormous fluency, in Tennyson's fastidious neatness, in Landor's a dashing boldness disregarding minute detail, in Stevenson's a fluency which from much writing has become fluidity. The cramped hands of Carlyle and Johnson struggle for utterance. The broken signature of Shakespeare (reproduced at p. 196) looks like ill-health, and has led to the accusation that he was epileptic; but to the present writer it bears a remarkable similarity to that of Beethoven, who had no such disease.

The obsession of prices and "records" always attacks collecting of any sort when it has become a trade, and leads, as in pictures, to a standard which is apt to be a trade fashion. The intrinsic worth of an autograph cannot be judged merely by its price. Some of the eminent, like Tennyson, get out of writing letters as much as possible, and their letters are bound to be rarities. Others, like Nelson, are most determined and frequent correspondents, and are consequently apt to flood the market later. The poverty which leads to sudden dispersals of documents which might be regarded as private and family treasures is a less pleasant aspect of the case. The cunning and flattery of the "autograph fiend," of whom Mr. Broadley gives some amusing details, show to what lengths in deceit the collector will go. Carelessness about papers and letters is another source of profit for the autograph-hunter. They are lost by the rightful owner, fall into commercial hands, and are finally conveyed away by the collector. The person whom Johnson called a "very pompous, puzzling fellow" because he wanted to have a letter back for which he "expressed a mighty value" has always had our sympathy. When the letter was recovered "he did not know that it signified anything," an expression which we take to be ordinary politeness, not lack of logic. The rage for publishing letters in Johnson's day induced him to put little in them; and writers of to-day may well cherish a similar caution unless they leave definite instructions in their wills concerning their letters as literary property. Mr. Broadley makes the usual remark about

"the now extinct race of letter-writers, for the epistolary art has succumbed beyond hope of recovery to the combined influences of the telegraph, the telephone, the typewriter, and the halfpenny newspaper."

This is only true so far as what he calls a "newspaper" letter is concerned. Excellent letters are still written by people who have a natural delight in writing them, and may be seen in biographies of those who have only just left us. A business letter is one thing; a letter written for human pleasure is another; and there will always, we hope and believe, be exponents of the latter. The com-

mercial mind which would indite a love-letter on a type-writer may be dominant, but it does not monopolize the field.

This being a book for collectors, Mr. Broadley is rightly concerned with prices, fraudulent imitations, the best means to discover them, the places where finds may be expected, and the way to acquire knowledge of the whole subject. On these practical details he discourses with lucidity and the wisdom of experience, though his style is somewhat clumsy. One main point is that

"English autographs of exceptional interest are often obtained abroad at far lower prices than in London, and that fact makes it very necessary to look carefully through the foreign catalogues. The same remark doubtless applies to French and German autographs in England. I obtained in Germany a fine autograph letter of Charles I. for 10*l.* It would have fetched three times that amount in a London auction-room. The same remark applies to a fine letter of the Young Pretender, which came from Paris and was priced only at 55 francs. On the other hand I obtained in London for 15*s.* each letters of Madame de Geoffrin and Madame du Deffand, which would have cost twice or thrice as much in Paris."

In some cases letters are historically valuable, and Mr. Broadley refers (p. 180) to a large number of unpublished letters of William Pitt and his contemporaries which will appear in Dr. Holland Rose's forthcoming 'Life of Pitt' announced by us last week. On the same page the largest type in the book is devoted to the private sale by Messrs. Sotheby, in June, 1909, of some political letters of importance. "It was," says Mr. Broadley,

"as recently as the late 'eighteen-fifties' that the priceless archives of the old India Office were ruthlessly sacrificed by the lineal successors of 'John Company.' Amongst other valuable MSS. the archives of the Indian Navy went *en bloc* to the paper-mills. A single letter, blown accidentally from one of the carts used by the contractors who carried out this work of desolation, turned out to have been written in the reign of James I. by the Duke of Buckingham, and brought 5*l.* to its finder. To-day it is probably worth at least five times as much again."

In such anecdote this book is rich, and the author will probably provide the clever journalist with material for some time to come. The illustrations alone are a very interesting feature, showing the talents of Thackeray and Frank Lockwood as sketchers, and Cobden, quite in the modern style, exhibiting the difference in size between the Free Trade and the Protection loaf.

There is something irreverent, as in Lucian's 'Auction of Philosophers,' in pricing great men, and chaffering over "the touch of a vanish'd hand." But human curiosity will have its way, and be pleased to hear that an ordinary letter by Wellington can be bought for 3*s.* 6*d.*, while a note he wrote on the evening of June 18th, 1815, has fetched 105*l.* A "phenomenally early" letter of Napoleon was sold for 5,000 francs, but his marshals

are only worth from 10*s.* to 20*s.*, while "a series of documents and letters signed by Napoleon III. averaged from 1*s.* to 2*s.*" The fact that a letter by Keats fetched 500*l.* has impressed Mr. Broadley so much that he repeats it more than once. Such repetitions are not infrequent in the book, and might have been avoided by a writer of some experience. The author of the 'Short Studies' did not spell his name like that of the accomplished Oxford printer (p. 41); and we are at once pulled up by Ben Jonson writing in his Bible a passage from the Psalms beginning "Benedicā Dominum" (p. 372). The Psalm quoted is not xxxii., but xxxiii. in the Vulgate, and xxxiv. in our English versions. Jonson's Latinity is sound, and we should doubtless read "Benedicam."

Mr. Broadley very properly announces at the beginning of his talks that he will not, "with one or two exceptions, give *in extenso* the letters of any living person, or letters which can possibly give pain or concern to others."

In the present state of the law it is difficult to decide what rights there are to restrain publication of any letter; but, if the owner of any written document can really print it regardless of the wishes of its living writer, the law ought to be altered at once. The abuses to which such laxity may lead are obvious, and we should like to see a test case decided without delay. If a writer cannot send, say, a casual jest or a humorous stanza to a friend without the risk of its being offered to the world with a price attached, "the world is too much with us."

NEW NOVELS.

The Creators. By May Sinclair. (Constable & Co.)

"THE divine fire" is a theme with which Miss Sinclair has already proved herself eminently qualified to deal; yet we cannot help thinking that five immortals—four novelists and a poet—are, even in her case, rather a large allowance for one story. This inspired quintet have a good many of those pleasing characteristics which the outside world reverentially acknowledges as hall-marks of genius. They take their own achievements with portentous seriousness. They are subject to a kind of demoniacal possession which makes them, to say the least, unpleasant company. They have a congenital incapacity for keeping accounts, and a shrinking horror of high royalties and admiring readers. But they are all interesting people, and only two of them are really disagreeable. One novelist behaves to his wife with a selfish brutality difficult to parallel even from the biographies of great men. Another repels us by the gloomy ferocity of her manners. But the remaining two are respectively a nice girl and a charming woman, and the poet is the most

lovable of mystics. The story, like all Miss Sinclair's work, is well-written, unusual, and attractive. A problem by no means new, but freshly treated, is set before us, and it is a measure of the author's success in arousing our sympathy that we feel distressed when the conclusion leaves this problem only half resolved.

Lady Good-for-Nothing: a Man's Portrait of a Woman. By Q. (Nelson & Sons.)

FROM Q.'s sub-title it would appear that he was perhaps a little doubtful as to the success of his "portrait." That doubt is, we think, well-founded. Excellently conceived and delicately handled, as well as subtly developed, the character of Ruth Josselin does not convince us. It is difficult to believe that such a woman could have been the product of her environment. We find her a scullion maid of sixteen showing the possibilities of future beauty; in eighteen months she is talking like a matured and intellectual woman of the world. Further, we fail to discover the springs of her actions. Oliver Vyell we realize and accept, as a fine bold figure, admirably drawn. Not so Ruth, who flings away happiness over a scruple which we are unable to understand.

Having made this protest, which concerns mainly the concluding chapters, we are free to bear witness to the indefinable charm of the story, its sense of character, and its truth to the time in which the action takes place. No one but a man of fine imagination could have written the early chapters with their feeling of romance and their nice humour. The story seems in some degree to be founded on that of Sir Harry Frankland, Collector of the Port of Boston, who loved the daughter of a poor fisherman, Agnes Surriage. The theme has been utilized before, but Q. assimilates it to his own purposes, and thereby makes it his own, which is the only proper way of dealing with historical incident.

An Affair of Dishonour. By William De Morgan. (Heinemann.)

It is odd to find so modern an author astray in the days of Charles II., yet the great Victorians, who are Mr. De Morgan's exemplars, coquetted with historical romance. It would, however, be too much to call this novel "historical fiction." There is no character taken from history in its pages. It is merely a novel of the seventeenth century, and exhibits all Mr. De Morgan's characteristics. He is almost as long-winded as in previous books; he is full of detail for backgrounds; he is as patient and as conscientious over his portraiture; and he has still the trick of a showman exhibiting his puppets, which he derives, perhaps, from Thackeray. His apostrophes, his parentheses, and asides, and his

assumption of intimacy with his characters—all these points indicate a Victorian ideal. On the whole, the plot is skilfully managed, but we should like it to go more briskly. It halts; it is too philosophic, and the bulk of the writing does not make amends for the small interest. Mr. De Morgan is more at home in his modern complexities. But this is a gallant essay in a new line for him, and it has much human value.

Opal Fire. By Mrs. Campbell Praed. (Cassell & Co.)

A SAD story, with more than a touch of the cruelty of the world's wild places in it, this is the best thing we have seen of late from Mrs. Campbell Praed. There is more than mere sentiment and conventional Australian colouring here. The structure of the tale is not good; but it shows sincere feeling and genuine characterization. An Australian bush girl plights her troth to a bush-bred boy, and circumstances separate them. The boy is faithful, but is made to appear false, and the girl, temperamentally constant, is tricked into a marriage of convenience by her ambitious father. Years later, when the girl is a mother, she is confronted with her old sweetheart and some dramatic complications arise.

The Green Mouse. By Robert W. Chambers. (Appleton & Co.)

THIS story is frankly, and, we think, unusually extravagant for Mr. Chambers, though his work in fiction has changed greatly in the last decade, having fallen more and more under the influence of New York life. The present book contains sixteen chapters which many will regard as separate stories. They all hinge upon a young man's invention of a machine which enables him to deal with "psychic waves" as wireless telegraphy deals with other waves. With this machine a man can at once bring himself into relation with his affinity of the other sex. As treated here the idea proves a happy one for a short story, but it cannot bear the weight of three hundred pages. The decline sets in somewhere before the hundredth page, and amounts to a fall by the time we have reached p. 188. But the first fifty pages are really excellent fooling. In a rather stilted Preface the author professes to regard his book as "moral, literary, and highly scientific work, thinly but ineffectually disguised as fiction." But the book is much better than its Preface.

The Girl from Nowhere. By Mrs. Baillie Reynolds. (Hodder & Stoughton.)

THE story now before us opens with a situation which is strong and original, and, though improbable, artistically arranged; and the interest thus excited carries us perhaps half way through the volume. About this stage it becomes

clear that there is to be no further development of a theme which promised well, and that the author is concerned with removing the obstacles to a happy ending. This she effects by rough-and-ready devices which lack the saving grace of novelty. The characterization does not go much below the surface, but it is pleasing and mostly natural.

The Incubus. By Helen Hester Colvill. (Chatto & Windus.)

SOME of the author's characters are so well indicated that we cannot help wishing she had left them to their own development instead of bending them to the exigencies of a conventionally melodramatic plot. The heroine, Laura Malherbe, with her maiden limitations, is a pleasant study; so is her cousin the ecstatic curate. The soldier hero, though a stock type, is well treated; and among the minor characters are several sketched with the understanding and good humour which we appreciate in this author. It is on account of so much good work that we resent the intrusion of the wanton Isabel and her doings, which require the glamour of the foot-lights.

The Pilgrim. By Arthur Lewis. (Blackwood & Sons.)

FROM the general artlessness of its style and construction we should imagine this to be the author's first novel. The scene is laid in Rome in the eleventh century, and the story has for hero an obscure young Welsh poet of great personal and moral beauty, who has made the pilgrimage to do penance for a blameless, although unlawful love. His innamorata follows him in disguise, which gives rise to complications, especially as Savia, the magnificent niece of the Prefect, proposes to bestow her hand upon him. The characters are cast in well-worn moulds; while the story is flat and lifeless, despite a liberal sprinkling of ejaculations and interjections at critical moments.

The Brown Mask. By Percy Brebner. (Cassell & Co.)

ONE might almost determine the nature of Mr. Brebner's tale from its title. The brown mask was worn by a highwayman, who was not, however, as other highwaymen. Indeed, he is somewhat of a strain on our credulity, keeping watch and ward as he does over the heroine. Mr. Brebner has successfully drawn readers off the scent, so that his identity does not become clear till late in the book. For a long time the delusion may be cherished that the hero, a gallant gentleman and a man of his hands, is the "brown mask." The narrative is concerned with the perils and intrigues of the Monmouth rebellion, and is set in a place of pleasantly romantic

atmosphere. If there is nothing specially original about the story, at least it is briskly written and makes good use of old material.

The Haunted Island: a Pirate Romance. By E. H. Visiak. (Elkin Mathews.)

THIS is probably Mr. Visiak's first essay in fiction. The course of his plot is somewhat reminiscent of Jules Verne's best-known trilogy, but his invention is not so deft. The story is set in the seventeenth century, when strange adventures were wont to befall seafarers; but the reader's sympathy is unhappily alienated in the first chapter, in which the narrator's brother, a young lieutenant in the Navy, mutinies and carries off a king's ship for the purpose of a treasure-hunt in a remote and unknown island. Instead of treasure, however, there are found ghosts, mysterious spirits, a wizard with a hatred of England, a "volcan," and pirates in plenty. The quick sequence of adventures and terrible episodes is rather satiating, and we must express a regret that the arch-villain, in whom interest is centred in the early chapters, is killed off before his proper course is run. It is, however, a brisk, ingenuous yarn.

A Village of Vagabonds. By F. Berkeley Smith. (Hodder & Stoughton.)

THE village of the title is promisingly situated in a remote corner of the Normandy coast, but the vagabonds who inhabit it are disappointing, being drawn mainly from the theatrical and sporting classes of Paris. Interspersed are a few more picturesque figures—fisher-folk, farm-servants, coast-guards, and the like; and there are some agreeable descriptive passages. The language is a blend of French and American idioms, and not impeccable in grammar.

Separate Stars. By Violet Pearn. (John Murray.)

A GIRL with a taste for painting thinks herself a genius. In a pet at her father's unwillingness to pay for her artistic training, she gives up thought of a career and takes to matrimony. Her married life is saddened by the idea of what she might have been, until she has a son, when she persuades herself that her "gift" will pass to her boy, whom she regards as a great artist from his birth. She procures him the best masters, and is bitterly disappointed, when he attains celebrity, to perceive that he is nothing better than an excellent craftsman. Then, late in life, she takes to "art" again, refusing a second offer of marriage upon that account. The disconcerting effect on the dreamy and religious mother of her son's choice of subjects for his brush is

well imagined. The book as a whole exhales a vague and rather feverish enthusiasm, which we are fain to set down to youthfulness.

Into the Night. By Frances Nimmo Greene. (Methuen & Co.)

THIS tale opens with a dramatic account of the lynching in New Orleans of the Italians concerned in the murder of Chief Hennessey; and the machinations of the Mafia and their conspiracy of revenge for their comrades form the background. Interest centres in a derelict babe who is brought up by a citizen among his own children, and finds an heroic death. The secret of the parental bond between the foundling and the Mafia chief is well kept. In addition to other well-drawn types we have two fine studies of character in a strong man and woman who enter into an ideal union.

The Noise of Life. By Christopher Stone. (Chatto & Windus.)

WHEN, having begun to read a novel, you find on the fifth page that the pupils of a certain woman's eyes "dilated and contracted with a weird swiftness," you are not surprised to learn subsequently that she is in the habit of thrashing her eighteen-year-old son with a hunting-crop; that she is separated from her husband, a gifted but dissipated poet; that she "lived at a rate considerably out of proportion to her known income"—that, indeed, she is thoroughly abnormal. The return of the poet causes this lady much distress, for, though she has no objection to his drug-taking and drinking habits so long as he does not practice them in proximity to herself, yet, when he does this, she so strongly objects as to thrash him also with a hunting-crop. The poet's disreputable presence, too, interferes with a love-affair between this woman's son and the daughter of a neighbour. All the love-making in the book possesses a flavour which does not make for pleasant reading.

Cross and Dagger: the Crusade of the Children, 1212. By W. Scott-Durrant. (Methuen & Co.)

THE CRUSADE OF THE CHILDREN seems to be attracting the attention of novelists. In this tale the hero is brought from the German movement to the French one, is sold as a slave to the Old Man of the Mountain, meets St. Francis at Damietta, and returns to Europe. It was perhaps unwise to challenge doubt by the statement that "every essential detail in this book.... can be supported by documentary evidence more or less direct," since the better the evidence, the smaller are the dimensions the movement takes. The earliest account of the French pilgrims, written seven years later, says that they all returned

home at the King's orders; and when we remember that this king was Philip Augustus, we think it very likely. It is only in Alberic of Three Fountains, who wrote half a century later, that we meet with the complete story of the embarkation and sale of the children. Vincent of Beauvais, supported by the Italian chroniclers, tells of their arrival at Marseilles and Brindisi, and their return disappointed; and it is Vincent who introduces the picturesque accessory of the two clerks sent by the Old Man of the Mountain to preach the crusade. A story should carry its own justification, and be as true in details as the author can make it without any parade. We might easily raise questions as to these details—for example, the fate of Nicholas's German pilgrimage, of which 7,000 reached Genoa on August 25th, instead of failing utterly; but it is unfair to judge a work of imagination by the test of fact. Having said this, we may add that we like the story, which will rank next after the very best of Henty's.

My Lady of Intrigue. By Humfrey Jordan. (Blackwood & Sons.)

MARIE DE ROHAN, the Duchesse de Chevreuse, is the heroine of this seventeenth-century romance, which pretends to be written by an English aristocrat of gigantic stature. The events narrated occur in the duel of wits between Cardinal Richelieu and the party of which the figurehead was Gaston, the infamous brother of Louis XIII. One is inclined to assert that the tale has distinction merely because the hero is ugly and unlucky in love; but its merits are positive as well as negative. Mr. Jordan's portrait of Richelieu is ingratiating, if not entirely convincing, and he has contrived to invest the libertine duchess with charm. The execution of her lover Chalais contributes the touch of horror without which the romance would lack the perfect flavour of its date. Mr. Jordan may, on the whole, be congratulated on what appears to be his first ambitious performance in fiction.

The Forsythe Way. By Mrs. Fred Reynolds. (Chapman & Hall.)

'THE FORSYTHE WAY' is a book calculated forcibly to remind the reader of his youth, and the days of 'John Halifax, Gentleman.' Its appeal is to those whose taste is not unduly sophisticated, and who desire to participate in the lives of the persons of the story, their anxieties and joys. Mrs. Reynolds does more than tell you a story: she translates you into new surroundings; and very pleasant surroundings they are. Here we meet again those delightful people, the false heir; the old family lawyer, sceptical, but persuaded at last to allow the impostor's claim; the bold Diana of the hunting-field; and the rustic maiden who, almost unasked, gives her simple heart to

the impostor. This young man, like many of his kind, proves to be more sinned against than sinning, and shows that, given the kindly warmth of prosperity, he is capable of developing into a fine specimen of manhood. The author shows a distinct sense of style.

ANTHOLOGIES.

The Mount of Vision: a Book of English Mystic Verse. Selected and arranged by Adeline Cashmore. (Chapman & Hall.)

The Small People: a Little Book of Verse about Children for their Elders. Chosen and edited by Thomas Burke. (Same publishers.)

The Time of the Singing of Birds. Compiled by M. S., G. M. F., and M. A. P. (Frowde.)

It is natural that specialization should descend upon the Anthology as upon other and more ambitious forms of literary activity. The entire field of English poetry, old and new, is too vast to permit of further compilations being made therefrom—in space necessarily limited—which may claim authority greater than that of personal taste, and growing independence of judgment tends to resent dictatorship. Hence, with prudence, the Anthology has betaken itself to the poetical by-ways, and, in selecting some particular aspect of poetry for its theme at the same time strengthens its appeal, eludes, in a great degree, the sins of omission otherwise inevitable, and becomes handy for purposes of reference.

The last, most practical use demands, however, that the theme shall be as far as possible unambiguous, and in appending to her volume 'The Mount of Vision' the subtitle of 'A Book of English Mystic Verse' Miss Adeline Cashmore is unintentionally misleading. Mysticism is difficult of definition, but its forms and species are innumerable and quickly recognized. Blake's 'Jerusalem' exemplifies one variety of mystic verse, 'The Ancient Mariner' another. There is the mysticism of fear, such as may be discerned in Rossetti's 'Rose Mary' or in Mrs. Browning's 'Lay of the Brown Rosary'; the mysticism of obscurity, traceable on the one hand in the mediævalism of Morris's early work, on the other in the poetry of the modern Gaelic movement, of which Mr. Yeats's 'The Happy Townland' furnishes a peculiarly wayward instance; and there is the mysticism of religion. A judicious selection representing these and other phases of mystical verse would possess unique charm and value; but Miss Cashmore has apparently limited herself to the last-named aspect, and of religious anthologies there have been many.

In the present case the three seventeenth-century religious poets, Vaughan, Herbert, and Crashaw, have been largely laid under contribution. There are also passages from Spenser, Wordsworth, Shelley, Tennyson, Emily Brontë, Keble, and others; but, with the notable exceptions of Blake, Patmore, George MacDonald, and Francis Thompson, we find few names suggestive of mysticism in its specialized sense, while many of the pieces are mystical only in so far as all true poetry is mystical. Mrs. Meynell's thoughtfully written Introduction endeavours—though the concluding paragraph seems to acknowledge the necessity of a wider view—to confine this unconfinable quality to "the divine comedy of religious verse"—a choice

of words which makes it only the more remarkable that not one of the 'Noble Numbers' of Herrick should have been deemed appropriate.

In 'The Small People' Mr. Thomas Burke's object, though less lofty, is at least clearly defined. He has aimed at making a selection of "poems whose theme is the child from the parent's view," and in so doing has compiled a really fascinating little book which should commend itself to many even among those to whom poetry, as such, is a thing of indifference. Recent years have called forth an ever-increasing flood of pleasant verse suitable for Mr. Burke's purpose, but his choice nevertheless is sufficiently catholic, ranging from Mr. Alfred Noyes, Miss Laurence Alma Tadema, and the late John Hay to Vaughan, Wither, and the Earl of Surrey, whose quaintly philosophical lines, called in Tottel's 'Miscellany' "How no age is content with his own estate, and how the age of children is the happiest, if they had skill to understand it," are in part reprinted here. Both volumes are tastefully bound and produced, but the palm of popularity is likely, for the reasons indicated, to rest with 'The Small People.'

'The Time of the Singing of Birds' embraces many simples of virtue from the wide pleasure-grounds of English bird-poetry: from Chaucerian and Elizabethan wildernesses, from aromatic herb-plots of Vaughan, Donne, and Crashaw, from the shining flower-knots of reawakened romance, and from the bright Victorian parterre. Nor are there lacking sweets disclosed but yesterday, from gardens tended by Francis Thompson, Mr. Hardy, Mr. Bridges, and Prof. Santayana; while the lyric blossoms of John Banister Tabb are happily abundant.

Metaphor dismissed, be it said that there is a store of exquisite poetry in this small volume of verse, at once novel in design, and faultlessly produced. Special thanks are due to the compilers for the extract from Crashaw's 'Musicks Duell,' a marvellously spirited and melodious rendering of Strada's 'Fidicinis et Philomelæ Bellum Musicum,' itself an imitation of Claudian. Every page has its own head-line—some quaint or beautiful reference from the poets to birds or their song. Altogether, the little book is a veritable 'Paradise of Dainty Devices.'

OUR LIBRARY TABLE.

"JUVENILE LITERATURE," to use a convenient term, is already upon us, and reminds us that the chief book season of the year will shortly flood our shelves with a multitude of fairy tales, picture-books, and amusing or improving gifts for the nursery and the schoolroom. An early visitant of this sort is *The Lilac Fairy Book*, edited by Andrew Lang, and illustrated by Henry Ford (Longmans). The "Fairy Book Series," due to Mr. Lang's beneficent intervention, has long passed into that happy region of success where critics are of no account, even if they were needed. The selection of stories before us is admirably varied, and most of them are translated or adapted by Mrs. Lang. Mr. Lang's Preface will be amusing to the adult, and contains some of his characteristic banter. He finds

"the three hundred and sixty-five authors who try to write new fairy tales.....very tiresome. They always begin with a little boy or girl who goes out and meets the fairies of polyanthus and gardenias

and apple blossoms: 'Flowers and fruits and other winged things.' These fairies try to be funny, and fail; or they try to preach and succeed. Real fairies never preach or talk slang. At the end, the little boy or girl wakes up and finds that he has been dreaming."

MISS M. V. WHEELHOUSE has already made a name as an illustrator in "The Queen's Treasures Series" (Bell), and we commend to those who want an old friend invested with new grace *Silas Marner*, with her pictures in colour.

OF the making of cookery-books there would seem to be no end, and all are more or less welcome in proportion to their merits and their province. From the elaborate compilations of the kitchen *de luxe*, gathered from distinguished chefs, and demanding an almost formidable *batterie de cuisine*, to the avowedly simple collections of homely recipes for frugal households, all have their separate uses, and the intelligent housewife will range from one to another, finding some modicum of instruction in each.

The modest little volume called *The Successful Home Cook*, by Lucy H. Yates (Rebman), does not quite come under either of these categories, for, while broadly comprehensive in scope, it is primarily designed for the benefit of the inexperienced. To these it should be invaluable, and even those well versed in housewifery may study it with pleasure and profit. The author does not weary us with unnecessary detail, but her knowledge is so thorough, and her writing so lucid, as to make her an admirable guide. The furnishing of the kitchen, the physiology of food, its choice and its preparation, the essentials of real and reasoned economy—all these are expounded in soundest fashion. Also many excellent recipes are given. Indeed, this is the best and most enlightened book of its kind that we have seen.

John Wesley's Last Love. By J. A. Leger. (Dent & Sons.)—The Wesley literature seems never-ending. Here is an interesting addition. Mr. Leger reproduces a manuscript which contains the account of Wesley's love for Grace Murray, and which was acquired by the British Museum in 1829. The genuineness of the manuscript, we are told, has never been questioned by any student of Methodism, although the handwriting is not Wesley's, apart from a few corrections here and there and the rough sketch of the first nineteen stanzas of the poem at the close of the MS. These corrections, however, seem to indicate approval by him. Further, the MS. is authenticated by the correspondence of almost every detail in it either with Wesley's journal or other printed documents.

Following the reproduction of the MS. there is an able study of the Wesleys, of Grace Murray, and of John Wesley's wife. This shows real discrimination of character. The MS. certainly reveals Wesley in a very human light, yet there is nothing in his conduct which would tend to lower the esteem in which he is held as a great religious leader.

THE CLARENDON PRESS have just republished in one paper book the *Apologia* and *Meno* of Plato. The edition is that of "The Oxford Library of Classical Authors," and the text is due to Prof. Burnet. We welcome the wide diffusion of this Library, and notice that it is available not only in cloth and paper covers, but also interleaved with writing-paper in the former style, which should be a great convenience for students.

The Vineyard, a monthly magazine published for the Vineyard Press by Mr. A. C. Fifield, is one of the welcome signs not wanting to-day that commercialism has not killed ideals in art, literature, and education. In this, the first number, Katharine Tynan has a story and a poem, and the Rev. Gerald Davies describes with illustrations 'The Peasant Arts Museum at Haslemere.' Mr. F. H. Davis in 'The Child of the Land of the Rising Sun' seems to us rather to overdo the sentiment surrounding Japan; but the Rev. P. H. Wicksteed is eminently practical in his opening paper on 'Education in the Village.'

Paton's List of Schools and Tutors (J. & J. Paton) has reached its thirteenth annual edition, and will be found a very useful guide to the subject. The classification of schools is well done, and a large selection is offered. We do not know what the conditions of insertion in the book are, but the results seem in some cases rather arbitrary. For instance, several preparatory schools for boys which are certainly in the first rank to-day are not mentioned. The schools for girls are, we think, more representative.

Hungary in the Eighteenth Century. By Henry Marczali. (Cambridge University Press.)—Prof. Marczali's book is an exhaustive treatise on the state of Hungary during the reign of Joseph II. The problem which he has attempted to solve was how Hungary adapted Western civilization to her needs in such a way as not to jeopardize the originality and independence of the nation, and the conclusion reached by the author appears to be that everything worth having was gained or retained by the patriotism of the nobles; they, as representatives of their race, by maintaining their social and political position at a time when monarchical absolutism had obtained the upper hand over the other nations of Europe, saved Hungary.

Has Prof. Marczali proved his case? Certainly his views do not coincide with those held by many of his countrymen. In his voluminous work, with its vast array of authorities he has sought to furnish confirmatory evidence of his theory not only from the records of preceding and succeeding ages in Hungary, but also from those of other countries. His opinions and quotations are not always conclusive, or satisfactory, or accurate. To prove one assertion he declares that since 1603 England has been governed by foreign rulers! His panacea for national troubles is a strong ruler, an absolute monarch, although he repeatedly protests that Hungary's power and existence have been preserved by the independence of its nobles in resisting the efforts of its sovereigns to govern absolutely.

The trend of his work seems to indicate that Prof. Marczali holds a brief for the Hungarian nobility:

"The first apostles of the literary and scientific Renaissance were nobles and prelates. Their influence on foreigners and on the foreign inhabitants of the country was due not only to their position as the owners of wealth, as the holders of political power, as possessors of the patriarchal privileges of landlords and justices of the peace, but as the sole representatives in Hungary of everything that makes a nation worthy of its name and of a place as a member of the human family."

The nobles may have been the sole representatives of everything worth having, for they had made themselves owners of all the land and what it produced. They were exempt from taxation, and their only duty

was the theoretical one of defending their lands and people in time of war. "The lord of the manor paid no taxes, however many thousands of oxen or horses he might have," says Prof. Marczali, "and it must not be forgotten that every penny produced by the once profitless waste or prairie was a clear gain" as far as the nobles were concerned, of the nature of unearned increment. Cattle-breeding on these enormous uncultivated lands was immensely remunerative for the few large landholders who claimed the soil, and who attempted to clear it of all inhabitants except their own herdsmen. Joseph II. comprehended their scheme, and warned his Chancellery that the expulsion of the serfs was only undertaken to obtain more acres for landlords to breed more cattle.

Although Prof. Marczali so far agrees with national sentiment as to admit that "according to the old chronicle, whose authenticity there is scarcely any reason to doubt," all Hungarians were, "originally, equally noble and free," he still considers it was right for such of them as had fallen or been forced into serfdom to be serfs, and right for those who had by force or fraud become nobles to continue to exercise the privileges they had wrung or obtained from the monarch. This nobility was roughly divided into two classes, the great families or large landowners, and those who, though without territorial qualification, were able to trace their descent from some ennobled person, the gainer of rank by military achievement. According to the census of 1787, there were upwards of seventy-five thousand of these untaxed noble families in Hungary. Maria Theresa, the greatest of the Hapsburgs, found it necessary at times to abridge the overweening power of this privileged class, by ennobling foreigners and persons of a lower rank. Urged by policy or conscience, she even attempted to improve the lot of the unfortunate peasantry.

The lower class of nobles, the gentry, monopolized the few good things the magnates had left available. They filled the professions and minor government appointments. As Justices of the Peace, or County-Court Judges, as *táblabírák* is herein translated, the lesser nobles who filled these posts have left a name for tyranny. Locally they exercised supreme power, even to the extent of the death penalty. In *The Athenæum* for May 15th, 1909, was given a specimen of the crass stupidity of these magistrates in torturing into a confession of cannibalism which had never been committed forty-five gipsies and then having them executed. No wonder that Joseph II., who appointed a Commission to inquire into the affair, was convinced of the rottenness of the whole system, and issued a decree that in future the death penalty should not be inflicted when the guilt of the accused was in doubt, without appeal to the sovereign. Peculation was rampant, and bribery notorious, with these judges, yet with all these evils Prof. Marczali finds something to say for the system. He asks: "Even if we admit that the leading gentry were short-sighted, biassed, corrupt, and even ruthless, what other Hungarian element could have replaced them in the conduct of the administration?" Moreover, he adds, "the serfs were still entirely illiterate," because, it should have been added, they were excluded from all educational advantages.

As for the *bourgeoisie*, to whom a separate section of the work is devoted, the author's conclusion is that "their administration of the towns will be found to display the

abuses of the county system without their redeeming qualities, and in addition they were poor, uneducated, and for the most part of foreign extraction."

The volume is a storehouse of valuable historical and economic information. Dr. Arthur Yolland has made an excellent translation of the work, and Mr. H. W. V. Temperley has provided a useful introductory essay on earlier Hungarian history.

Tennyson: Fifty Poems, 1830-1864, edited by J. H. Lobban (Cambridge University Press), is an addition to the "Pitt Press Series" which shows a good command of the various sources of information now available, especially the authoritative "Eversley Edition" of the poems. Tennyson did not relish being made into a school-book ("They use me as a lesson-book at schools, and they will call me that horrible Tennyson"), but this sort of immortality was inevitable, and there are few poets richer alike in the lore which comes from observation of nature, and that learning which recalls the graces of earlier poetry. Mr. Lobban's annotation is generally full and satisfactory. He does not, however, always go to the primary source of information. Thus the pleasant story about "Maud, Maud, Maud," and "caw, caw, caw," is due to Thackeray's daughter. Similarly the detail as to the place where "Break, break, break," was written is to be found in the "Memoir" and the "Eversley Edition."

These early poems of Tennyson are, as Mr. Lobban says, admirable examples of the poet's genius; they are, further, singularly full of poetic reminiscence, not all of which has been garnered by editors and commentators. For instance, "the gray-eyed morn" of 'Mariana' recalls "The grey-eyed morn smiles on the frowning night" of 'Romeo and Juliet.' The word "rillets" in the 'Recollections of the Arabian Nights' is rare, but used by Keats in 'Endymion,' while "Full of the city's stilly sound" recalls Shakespeare's "The hum of either army stilly sounds," and "argent-lidded eyes," Keats's "She slept an azure-lidded sleep." "I am a part of all that I have met" reminds one of a famous Latin passage, and so does "Hateful is the dark-blue sky" in 'The Lotus Eaters.' "My Shakespeare's curse on clown and knave," in 'To — after Reading a Life and Letters,' should certainly have been annotated. It might have been stated that the lines in the Wellington Ode,

No more in soldier fashion will he greet
With lifted hand the gazer in the street,

are a reminiscence of Tennyson's recognition by the great Duke.

MR. M. F. A. HUSBAND'S *Dictionary of the Characters in the Waverley Novels of Sir Walter Scott* (Routledge) will be of value to the many who enjoy Scott's long set of romances, and are at a loss concerning the story in which a particular character appears. The aim of the book, says the compiler,

"is that of a Dictionary, and not an Encyclopædia — an identification and description, rather than a condensed narrative, of the multitude of characters created by Sir Walter. No fewer than 2,836 characters are comprised in the Dictionary, and these include 37 horses and 33 dogs."

The author gives us, first, a short table of the novels in order, with condensed descriptions of a few lines, and, secondly, an index of characters which offers a summary, often in Scott's own words, corrections of historical errors, and a few notes by way of glossary, where such aids are needed.

There are, we notice, abundant cross-references, and generally the author's industry is most laudable. He includes as well as characters such a heading as 'Vehngerichte.' But surely it was a mistake not to give at least the first occasion on which a character occurs. We want, for instance, to trace the Mucklebackits, whose simple tragedy shows Scott at his best. We are referred to 'The Antiquary,' but not to any particular chapter. 'The Waverley Dictionary' by May Rogers, an American work which has been on our shelves for over thirty years, and is perhaps now out of print, is better provided in this way, for it gives abundant references to chapters.

MISS GRACE JAMES'S *Joan of Arc* (Methuen & Co.) is written in the popular manner, without references to authorities. The author's object is not to seek for new documents, whether on the Continent or in our own archives, but to give a readable account of the Maid, her period, and the persons with whom she was in contact. The task is performed with sympathy. The style is bright, and not overloaded with superfluous ornament, and the conclusions as to the mystery of the Maid, her voices, visions, and predictions, are sane and sensible, but really offer no means of explaining the union of the noblest character, practical common sense, and abundant humour in Jeanne with the abnormal experiences which impelled her to, and sustained her throughout, her task. Miss James mentions other persons who asserted their visions, their inspiration, and so forth in the fifteenth century. Few of them had any notable force of genius and character; one or two are normally distinguished. Others are fanatics or impostors; and Jeanne did not put herself into training for hallucinations of the extravagant kind associated with some female saints.

There was only one Jeanne d'Arc, says Miss James, and what more can we say? Her life is not a legend; any one who compares the historical sources for her career with the legends of saints will perceive that the mythopoeic fancy has touched the historical narrative very slightly indeed. Miss James's two chapters on the visions and voices contain a fairly close study of the Maid's answers at Rouen: they were reluctant and often purposefully ambiguous replies to questions on a subject which, whether free among her friends or in captivity, she regarded as sacred and secret. She would neither betray the secret of her king, nor vulgarize her saints to satisfy friendly or hostile curiosity. She never at any time advertised her visions: her claim was that she wrought by the will of God and her Lord: that was enough. Her persistence, from the age of twelve or thirteen, in keeping her secret undivulged, even in confession, is a proof of the amazingly precocious strength of her character.

It is a weakness of Miss James's method that, being laudably anxious to describe opinion and superstition in the age of Jeanne, she interpolates a hundred and fifty pages on "religious atmosphere," "mystics and visionaries," "black magic" (Gilles de Rais), Agnes Sorel, and details from the diary of the so-called "Bourgeois of Paris" between the account of Jeanne's childhood, and the thirty five pages on 'Jeanne in Court and Camp.' "There is no trustworthy portrait of the Maid," she says; so does Jeanne, who never sat for her portrait. The frontispiece is from a miniature pronounced to be modern by experts. Miss James justly conceives the Maid to

have been beautiful: all the evidence of her companions is to that effect.

There is little zeal in the narrative about minute details. "The English kept the Maid's heralds," at a date not given. They kept but one of her heralds, whom they intended to burn: he escaped when they left Orleans. The difficult details of the entry of the Maid into Orleans are avoided. Talbot did not "fall upon" the French assailants of St. Loup; he never came near them, and we are not told where St. Loup was. The fighting at Orleans is hurried through without criticism in three pages. The statement, "Compiègne was an important town in the north of France; it was, as it were, the very gate of Charles VII.'s realm," is true, but rather summary. After the Maid's capture follows another chapter on visions and voices, preceding the account of the trial at which the information about them was extracted. The method is certainly not exactly scientific; but the general effect is satisfactory, and Miss James's appreciation of the marvel of the Maid leaves nothing to be desired. It is characteristic of her manner that she describes the False Maid by the people of Orleans and the brother of the True Maid, nor, indeed, has any one succeeded in making their conduct intelligible.

Passages from the Writings of Thomas Carlyle, selected and edited by Elizabeth Lee, belongs to Messrs. Bell's "English Texts for Secondary Schools," and is well fitted for its purpose. The selections are satisfactory, and the explanatory matter is judicious.

'THE CORNISH COAST (NORTH).'

We learn that our review published on August 6th of Mr. Charles G. Harper's 'Cornish Coast (North)' contains some inaccuracies and misrepresentations, and must express without delay our full and unfeigned regret to Mr. Harper for these. The quotations from the local fiction of Mr. Baring-Gould and Miss Braddon are not "continuous," as we stated, but only two in each case. We spoke of Mr. Harper's "jeers" at these novelists, and thought we recognized an undercurrent of contempt in his language. On such a point of style the impressions conveyed to various readers are bound to differ, but we are glad to believe that Mr. Harper had absolutely no intention of attacking these well-known novelists.

Our review has, further, given the impression that Mr. Harper's book consists largely of a collection of local notes previously published. It will, we think, be generally agreed that a book of this kind on a much traversed district cannot be produced without using the works of various predecessors in the same field, but we should be doing an injustice to Mr. Harper if we did not add that he has made research for himself, visited all the ground with which he deals, and come to his own conclusions as a commentator.

A VISITOR TO ELIAS ASHMOLE.

11, Onslow Road, Richmond, Surrey.

WHILE digging for something else in that far from exhausted quarry the Sloane MSS., I came across the following, which is, I believe, unpublished, and which seems to me to present several points of interest in

literary biography. I have transcribed it *literatim* from Sloane MS. 4069, ff. 99 et seq.:

"L'Empereur de Maroc envoya un Ambassadeur a Londres du tens de Charles 2^d il fut entretenu par plusieurs gens sur tout eux de la Cour, et entre autres par M^{on} Elie Ashmole qui demouroit alors dans une maison qu'il avoit achetée a South Lambeth (village aupres de Londres) laquelle appartenait autrefois au D^{on} Forman (grand amateur des Sciences occultes), qui avoit tant de reputation pour ses profondes connaissances, qu'il fut consulté par plusieurs ministres [Politiciens written above] d'état de la Reine Elizabeth.... Cette maison appartenoit ensuite a Jean Tradescant, fameux jardinier, et Mr. Ashmole y mena l'Ambassadeur sus dit pour lui montrer quelques arbres des Indes Occidentales et d'autres pais: qui étoient fort rares par tout ailleurs et quie M^{on} Tradescant avoit plantés. L'Ambassadeur remarqua notre Sochus (Laiteron) ordinaire, dont il se fit faire une Salade, come il avoit accoutumé de faire dans son pais. M^{on} Ashmole lui montra dans une petite Tour les Instrumens et les Livres dont se servoit le Doct^r Dee et le Cheval^r Edouard Kelly dans leurs actions avec les Esprits (une partie des quelles a été publiée par Casaubon); sur quoi l'Ambassadeur pria M^{on} Ashmole de lui faire voir et parler a quelques uns de ces Esprits sur quelques affaires qui se passaient alors dans son Pais. Mons. Ashmole l'en excusa, pour éviter dit-il les desordres qu'ils pourroient causer. Alors l'Ambassadeur le pria de lui enseigner la maniere de proceder; et qu'il hazarderoit d'en courir les maux qui en pourroient arriver; mais il n'a jamais pu le lui persuader, quoique a condition de se faire Chretien et de renoncer a un etablissement considerable chez lui s'il le faisoit."

After the publication of his history of the Order of the Garter Ashmole received visits from so many foreign envoys that it is not to be wondered at that this particular visitor is not mentioned in Dr. Garnett's notice of Ashmole in the 'Dictionary of National Biography.' It is, however, thus recorded in the antiquary's Diary, under July, 1682:—

"July 5. The Morocco Embassadour dined at my House...."

"20. The Morocco Embassadour made ready to go away, but the Alcade slipt out of his Lodgings, and hindered his Journey."

"21. The Alcade was taken."

"22. This Morning I gave the Morocco Embassadour a large magnifying Glass. In the afternoon the Alcade returned to the Embassadour's Lodgings."

"23. About 3 in the Morning the Embassadour went away."

That Ashmole's house in South Lambeth had previously been the home of the notorious quack Simon Forman, now chiefly remembered for his early reference to the performances of many of Shakespeare's plays, is, I think, news. Dr. Sidney Lee merely says in the 'Dictionary' that from 1597 he went to live in Lambeth so as to be within the Archbishop's jurisdiction, apparently hoping to escape further prosecution for his various immoral and illegal practices. Presumably he was living in this house when he witnessed the performances of Shakespeare which he has recorded.

So far from having bought the house, Ashmole seems, as I pointed out in my notice of the younger Tradescant in the 'Dictionary,' to have obtained it under the deed of gift which he alleged that Tradescant and his wife had made—an allegation which Clarendon as Lord Chancellor allowed him to support by parole evidence. As we know the house to have been subsequently the home of the celebrated antiquary Dr. Ducares, it is much to be regretted that it has been demolished.

The West Indian trees would be those brought home by the younger Tradescant from his voyage to Virginia, though the last species of consequence reported by Sir William Watson as still living on the site of the garden in which Mrs. Tradescant drowned herself were an arbutus and a

buckthorn. "Sochus" is obviously a clerical error for *Sonchus*, *S. oleraceus*, the common sow-thistle, having, as its specific name indicates, been eaten, as Parkinson says, "as a salet herbe in winter and spring."

It is somewhat amusing to read of Edward Kelly as "le Chevalier"; but Ashmole's avoidance of any "materialization of spirit-forms" is still more so.

G. S. BOULGER.

THE ROLL OF COVENTRY.

THE ARREST OF PRINCE HENRY.

THERE is a delightful roll in Birmingham Public Library, not like those massive lesson-books called in the Record Office *Recusant Rolls*, *Coram Rege Rolls*, &c., but a little roll, not six inches in breadth, and not very long, though it records notes on the history of Coventry during three hundred years.

It is entered in the Catalogue of Warwickshire MSS. as "115,915, Citizens of Coventry with right to wear swords, 1352, 1650." Though this can hardly be called incorrect, it is, as a title, certainly incomplete and misleading; for the little roll is a list of the *Bailiffs* or *Mayors of Coventry* during that period. Very often it is only a bare list, and as none of the names of the office-holders are very striking, I did not transcribe them altogether, finding a lack of consecutive interest in a string of mere names.

But against some of these names are remarks, records of the most notable events of the year of each man's mayoralty, or what the writer took to be such. I am not about to discuss the position or office of the writer, or even to attempt to fix the exact date at which the roll was written, if it did not grow through the ages. It is at least old. But the writer seems to have been a selector and a copyist, because he is not certain in the reckoning of the regnal years, and generally renders them as a year too late. I give here the double date of the years of a mayoralty. I am only about to record those remarks which can, in general, be understood in the light of contemporary history, and occasionally reflect some light upon its pages.

The Roll begins with a bare list of names from 1352. The first which is annotated is:

1403-4, John Smith. In this year a Parliament was held at Coventry.

1405-6, William Attleborowe. In his year the Commons of Coventry rose....

1406-7, John Boutener. Ther was the paument made in the city....

1412-3, John Horneby. Hee arrested the Prince in the city of Coventry....

1423-4, Henry Peytoe. The Crosse was beegunn in the Cross Cheaping his yeare.

1424-5, Thomas Wadgraue. This yeare the hermite preached in the King's parke, where was a greute audience.

1425-6, John Braytoft. Hee arested the Earle of Warwick brought him to the gaole in Coventry.

1433-4, Richard Sharpe. In this yeare began the new workes in St. Michell Church from the Battlement to the top.

1434-5, John Michell. In his yeare came the small shrikes (?)

1444-5, 1445-6, Richard Braytoft. Maior two yeares, and St. Mary Hall was robed.

1451-2, Richard Boyes. In his yeare the King maid this a county.

1452-3, John Willgraue and Reingold his brother were the first Sheriffs here, also heard masse at St. Michael's Church.

1457-8, Richard Braytoft. In his year the King and Queen came to Coventry....

* In Harl. MS. 6338, f. 15, there is a transcript of some similar text with notable differences: "John Horneby arrested the Prince in the Priory."

- 1460-1, William Kempe. The King, Queen, and Prince came to Coventry, and held the Parliament there....
- 1467-8, John Garner. In his years the King Edward kept his Christmas here....
- 1469-70, William Dawes. King Edward held his Council in Coventry....
- 1471-2, William Stafford. Now was one Clapham beheaded, and his head was set on Bablake Gate.
- 1472-3, John Bett. The sword taken from the Mayor and the yerdes from the Sherifffes; the city was faine to give 500 marks to redeeme the Franchises.
- 1473-4, John Thrompton. In this years Kent rose, sett fire on London Bridge; the King took the Captaines and beheaded them in Coventry....
- 1476-7, Robert Onley. Prince Edward came to Coventry, which gave 100*l.* and a cup; at Easter came there and kept St. George's Feast, and afterwards his Christmas here at Chellesmore House.
- 1479-80, Robert Bornell. The king keep his Christmas at Chellesmore house.
- 1480-1, William Marshall. In this years died in this city and the Liberties thereof 3400 people.
- 1482-3, Richard Colles. In this years the Commons of Coventry rose.
- 1485-6, Henry Ruball. Hee made the Bakers fly to Bagginton Castle.
- 1497-8, John Dove, who died in his mairalty.
- 1498-9, William Ford. In his years was much rising in Coventry and Daventry.
- 1499-1500, Thomas Boud. Prince Arthur came to Coventry, and had a hundred pounds and a cup given to him.
- 1512-3, John Strong. In his years King Henry the 8 and Queen Katherine cam to Coventry, where they were received with 2 pagges and a Stage Play, and logged at the Priory.
- 1513-4, Richard Horsall. In this years one was burned in Littell Parke. There was given to the Marquise one hundred men with horse by the city. The ould Crosse in the Crosse Cheaping pulled down and new built.
- 1524-5, Julinus Netherwill. This years Pratt and Sloth were arraigned of treason, and their heads and quarters sett upon the gates of Coventry.
- 1526-7, Nicholas Haines. An evell Lammas Day.*
- 1527-8, Henry Wall. The Lady Mary came to Coventry, was royally receved at the Priory, staid two dayes, at whose departure the city gave her 100 marks and a kerchiefe.
- 1536-7, Robert Keruin. The Dukes of Norfolk and Richmond came to Coventry, were received by the Crafts in Liveries and a Banquett on horseback....
- 1552-3, Richard Hunt. In this year the Magistrates of Coventry made a great seale of wood in the Park, and made it a pasture.
- 1563-4, Thomas Ryley. In this years was a great plague in Coventry.
- 1565-6, Edward Brownell. In this years Queen Elizabeth came to Coventry and lay there three nights, and had given to her a purse and a hundred pounds in itt.
- 1568-9, John Harford. This Harford in a quarrel betwixt one Heyle and him about there two dogges stroke the said Heyle soe that he died within one fortnight, for which fact he was put out of his mairalty and Mr. John Sanders served out the rest of his time.
- 1577-8, Robert Letherborough. [His daughter married Thomas Shakespeare.]
- 1596-7, John Whitched, who died in his Mairalty, and one Breers searued out his years.
- 1597-8, John Rogerson. A good man.
- 1601-2, Richard Butler. In this years the Library at Coventry was begun to be builded.
- 1604-5, William Wheate. In this year was a great plague in Coventry.
- 1605-6, Mathew Collines.†
- 1616-7, Samuel Myles. In this year came King James with a greate traine to this city and laye here one night, and had a cup of gould given him of the value of one hundred and sixty pounds.
- 1622-3, Thomas Potter. Hee caused the tops of St. Michael's Steeple and Trinity to be new sett up and painted.
- 1623-4, John Thomas. A Dutchman.
- 1625-6, William Burbage.
- 1649-50, Samuel Snell.

* Referring to the popular risings which commenced at that date.

† I noted this name because Francis Collins of Warwick became Shakespeare's lawyer, and town clerk of Stratford-upon-Avon after Thomas Green.

The Roll ends without any concluding remark. Now the Leet-Book of Coventry has been edited (or at least full selections from it from 1384 to 1590) by Miss Dormer Harris, and though it gives very much fuller information concerning the history of Coventry, some items occur in this Roll which do not occur in the Leet-Book. 'Life in an Old English Town: a History of Coventry,' also by Miss Dormer Harris, gives very many more details, but misses some of these.

There remains a special charm in this little roll. It seems to have been used by a copyist, about the end of the seventeenth century, to compile a sort of history of the Mayors of Coventry (Harleian MS. 6388, f. 15).

While many of these short notes have a special value of their own, we may be allowed to express a particular interest in the record of John Hornby here given as 1412-3.

Many able articles have been written, and speeches made, about the possibility or impossibility of a Lord Chief Justice committing a prince to prison. Many researches have been undertaken, in the Record Office and elsewhere, to try to discover an historical basis for the story regarding Prince Hal and the Lord Chief Justice Gascoigne, which so delighted Shakespeare that he added to it. But the researches have been in vain. No fact that in any way supports the tradition has been preserved. The story itself has been traced no further back than to Sir Thomas Eliot, who refers to it without giving the name of the Justice. But here, in this little Coventry Roll, it is recorded, as the event of John Hornby's year, that "he arrested the Prince in the city of Coventry." We should like to have been told more, and to have heard the cause and consequence of the arrest.

This is the only trustworthy story of any arrest of Prince Henry, and it is possible that the action of Mayor John Hornby, as Justice of the Peace in right of his office, became the foundation for the legend concerning the anonymous Lord Chief Justice. We know from other sources that Prince Henry was a good deal in Coventry when acquiring military experience in the Welsh wars, that he lay at Chylesmore House in the immediate vicinity, and he probably took his amusements in Coventry. It was only Shakespeare's imagination which fixed the scene of his convivial gatherings with Falstaff and his train at the Boar's Head Tavern in East Cheap. It is possible—indeed, more than likely—that these were carried on at Coventry, and that some breach of the peace there forced the hand of the courageous Mayor.

We know that Shakespeare, to glorify Prince Hal, makes him retain the Lord Chief Justice Gascoigne in office on his accession, as a proof of his recognition of courage and directness in the administration of justice. This, as Dr. Blake Odgers pointed out in an address to the Shakespeare League, was proof positive that Bacon did not write the play of 'Henry IV. Part II,' at least. He *knew better*. For Gascoigne had been a Gray's Inn man, and so was Bacon, and the latter knew that the young king Henry V. did not appoint Gascoigne to be his Lord Chief Justice. The records of Gray's Inn prove that, and also the epitaph on Gascoigne's tombstone, where it was clearly stated that he "had been Lord Chief Justice to King Henry the IV." That epitaph would not have been silent about King Henry V. if he had reappointed his father's choice in the office of Lord Chief Justice.

It seems ungracious to dispute the credit

of Shakespeare as an historian; but truth is better than fiction. The testimony of the little Roll that Prince Hal was arrested at Coventry may stimulate our imaginations anew, and lead us to further research in fresh directions.

One other point may be noted. It is generally supposed that the local records say nothing about the intended duel between Bolingbroke and Mowbray. But this authority gives the suggestive idea that the combatants were received by the crafts in liveries, and had a banquet "on horseback"! King Richard II. himself is not referred to.

Each of the short notes might be dwelt on and expanded indefinitely. As they stand, they only show us what struck the scribe as the note of the year.

CHARLOTTE CARMICHAEL STOPES.

MADAME ROYALE AND HER PORTRAIT.

DESPITE the high authority cited, the difficulty of the ascription remains. The only separate portrait by Madame Lebrun of the daughter of Louis XVI. that we can trace was painted in 1783, when Madame Royale was barely six years old. Now the person represented is a young woman; and such was Madame Elizabeth, who was painted by the same artist (for the second time) that same year, when she was about nineteen. During Madame Royale's residence in Austria after her release from the Temple, Madame Lebrun was in Russia; and considerations of age preclude the assignment of the portrait to the post-Restoration period.

It would be interesting to have an official pronouncement on the supposed date of the picture.

YOUR REVIEWER.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Blyden (Edward Wilmot), *The Arabic Bible in the Soudan: a Plea for Transliteration*, 6*d.*
- Brown (Charles), *Heavenly Visions: an Exposition of the Book of Revelation*, 3/6 net.
- Burkitt (F. C.), *The Failure of Liberal Christianity, and Some Thoughts on the Athanasian Creed*, 6*d.* net.

Two addresses, the first read at a meeting of the Cambridge Branch of the English Church Union on May 12, and the second at a meeting of the Churchmen's Union during the Church Congress last week.

Challacombe (Mrs.), *Me and Mine: Short Papers for Women*, 6*d.*

Documents of Jewish Sectaries: Vol. I. Fragments of a Zadokite Work; Vol. II. Fragments of the Book of the Commandments by Anan, 10*s.* net.

Both volumes edited from Hebrew MSS. in the Cairo Genizah Collection, now in the possession of the University Library, Cambridge, by S. Schechter. The first volume is provided with an English translation.

Farrar (late Rev. F. W.), *Bells and Pomegranates, and other Sermons*, 3/6 net.

Field (Claud), *Mystics and Saints of Islam*, 3/6 net.

Gairdner (W. H. T.), *Edinburgh, 1910: an Account and Interpretation of the World Missionary Conference*, 2/6 net.

Garvie (Alfred E.), *The Christian Certainty amid the Modern Perplexity: Essays, Constructive and Critical, towards the Solution of some Current Theological Problems*, 7/6 net.

Gore (Bishop Charles), *The Sermon on the Mount: a Practical Exposition*, 1/ net.

New edition.

Haggard (Wm. N.), *Creation according to the Hebraic Cosmogony: the Mosaic Enumerations respecting the Origin and Involvement of Creation logically expounded in accordance with Biblical Symbolism*.

Hart (J. H. A.), *The Hope of Catholic Judaism: an Essay towards Orientation*, 3/ net.
No. 1 of *Studies in the History and Doctrine of Judaism and Christianity*.

Hibbert Journal, October, 10/ per annum.
Jowett (J. H.), *The Transfigured Church*, 3/6 net.
Lennard (Vivian R.), *Woman, her Power, Influence, and Mission*, 3/6 net.

Twenty-one sermons.
M'Dougall (Ellen M.) and Shimwell (Judith), *The Story of Tobit*, 6d.

The story is told in a modern form.
Old Testament Manuscripts in the Freer Collection: Part I. *The Washington Manuscript of Deuteronomy and Joshua*, by Henry A. Sanders.

In the Humanistic Series of the University of Michigan Studies.

Perceval (Margaret), *The Prophets: How Should We Read Them?* 6d.

Pratt (Mrs. C. E.), *Faithful Soldiers and Servants: a Series of Talks to Young Schoolgirls*, 6d.

Rawle (F. Rutherford), *A Strange Portrait Gallery, and other Addresses to Young People*, 6d.

Walker (W. L.), *The True Christ, and other Studies in "Whatsoever Things are True,"* 2/6 net.

Walters (C. Ensor), *The Deserted Christ, and other Mission Sermons*, 2/6 net.

Wellton (Bishop J. E. C.), *The Gospel in a Great City*, 6/ net.

Sermons preached chiefly in Manchester Cathedral.

Wilson (Harold F.), *The History and Significance of the Lord's Day*, 6d.

Law.

Goadby (F. M.), *Introduction to the Study of Law*, 10/6 net.

Harvey (Eustace), *Land Law and Registration of Title: a Comparison of the Old and New Methods of Transferring Land*, 7/6 net.

Topham (A. F.), *Principles of Company Law*, 6/ Third edition. One of Butterworth's Commercial Law Series.

Fine Art and Archaeology.

Delville (Jean), *The New Mission of Art: a Study of Idealism in Art*, 7/6 net.

Translated by Francis Colmer.
Development of the Castle in England and Wales. Leaflet 22 of the Historical Association.

Keartons' Nature Pictures, Vol. I., 15/ net.
Reproduced in photogravure, colour, and black and white from photographs by Richard and Cherry Kearton, with descriptive text by Richard Kearton.

Palestine Exploration Fund, *Quarterly Statement*, October, 2/6

Pettie (John), *Sixteen Examples in Colour of the Artist's Work*, 2/6 net.

With an introduction by Martin Hardie.
Popular Pictures, 100 Facsimile Reproductions in Colour of Popular Pictures selected from the World's Great Galleries, 12/

With an introduction by M. H. Spielmann, and notes by Arthur Fish.
Soane's Museum: General Description, with Brief Notices of some of the More Interesting Works of Art, 6d.

Ninth edition, revised and enlarged. This small museum is little known, and deserves more notice. It contains the two complete sets of pictures by Hogarth entitled 'The Rake's Progress' and 'The Election,' all in wonderful preservation.

Spielmann (M. H.), *Brussels Exhibition of Seventeenth-Century Flemish Art*, British Edition, 1/6

Poetry and Drama.

Barnett (Mrs. P. A.), *The Children's Way*, 2/6 net.

Selected verses about children.

Benell (Alfred), *The Fall of Minni: a Legend of Asia Minor*, 3/6 net.

Cave (John), *The Queen of the Fiord, and other Poems*, 5/ net.

Dartnell (George Edward), *Poems and Translations*, 2/6 net.

Garth (Cecil), *The Fool's Signet, and other Dramatic Pieces suitable for Recitation*, 3/6 net.

Gascoigne (George), *The Glasse of Government, The Princely Pleasures at Kenworth Castle, The Steele Glas, and other Poems and Prose Works*, 4/6 net.

Vol. II. of Gascoigne's Complete Works in the Cambridge English Classics.

Hamilton (Clayton), *The Theory of the Theatre, and other Principles of Dramatic Criticism*.

Holzer (Prof. G.), *Who was Shakespeare? an Appeal to Fact and Reason*, 3d.

Translated from the German by R. M. Theobald.

Lang (Andrew), *Sir Walter Scott and the Border Minstrelsy*, 5/ net.

Lee (Agnes), *The Border of the Lake*, \$1 net.

Short poems, mostly reprinted from American magazines.

Maeterlinck (Maurice), *Mary Magdalene, a Play in Three Acts*, 3/6 net.

Translated by A. Teixeira de Mattos.

Milligan (James Lewis), *Songs in Time's Despite*, 2/6 net.

Murray (John Tucker), *English Dramatic Companies, 1558-1642*, 2 vols., 31/6 net.

Oxford Book of Italian Verse, 6/ net.

Chosen by St. John Lucas.

Phillips (Stephen), *Pietro of Siena, a Drama*, 2/6 net.

Pidal (Ramón Menéndez), *El Romancero Español, Conferencias dadas en la Columbia University de New York, los Días 5 y 7 de Abril de, 1909, bajo los auspicios de The Hispanic Society of America*, \$1.25 net.

Two lectures in Spanish on the origin, character, and transmission of the great body of Spanish ballad poetry known as the Romancero.

Presland (John), *Mary, Queen of Scots*, 5/ net.

An historical drama in five acts.

Randall (James Ryder), *Poems*, 3/6 net.

Edited, with introduction and notes, by Matthew Page Andrews.

Rossetti (Christina), *Poems*, 15/ net.

With illustrations by Florence Harrison, and an introduction by Alice Meynell.

Scott (Frederick George), *Poems* 5/ net.

Staepoole (Henry de Vere), *Poems and Ballads*, 3/6 net.

A collection of poems by the well-known novelist, some of which have already been published.

Travers (Gus. J.), *Selections from Parts I. and II. of Frederick's Peregrination, and other Poems*, 2/6

Bibliography.

Book-Auction Records: Vol. VII. *for the Auction-Season comprised within Oct. 1, 1909, and July 31, 1910*, 21/

A priced and annotated record of London book-auctions, edited by Frank Karslake.

Catalogue of an Important Collection of Journals and Periodicals published in France and other Countries during the Revolution and Napoleonic Period, 1789-1815, 5/6

Well worth the attention of those interested in the period.

Reference Catalogue of Current Literature, 1910, 3 vols., 21/ net.

Contains the full titles of books now in print and on sale, with prices, and an index containing nearly 185,000 references.

Philosophy.

Lindsay (James), *The Fundamental Problems of Metaphysics*, 4/ net.

Nordau (Max), *The Interpretation of History*, 8/ net.

Translated by M. A. Hamilton.

Political Economy.

Eaves (Lucile), *A History of California Labor Legislation, with an Introductory Sketch of the San Francisco Labor Movement*.

Vol. II. of the University of California Publications in Economics.

Jackson (Cyril), *Unemployment and Trade Unions*, 1/ net.

With a preface by Viscount Milner.

History and Biography.

Beane (Mrs.), *Four Fascinating Frenchwomen: Adélaïde Fillen, Comtesse de Flahaut; Claire de Versant, Duchesse de Duras; Marie Caroline de Bourbon, Duchesse de Berry; and Princess Mathilde Bonaparte, Countess Demidoff*, 10/6 net.

Contains 25 illustrations.

Bland (J. O. P.) and Backhouse (E.), *China under the Empress Dowager*, 16/ net.

The history of the life and times of Tzu Hsi, compiled from State papers and the private diary of the comptroller of her household.

Calendar of the Patent Rolls preserved in the Public Record Office: Henry III., A.D. 1258-1266, 15/

Carlyle (Thomas), *The French Revolution*, 2 vols., 21/ net.

With illustrations by Edmund J. Sullivan.

France (Anatole), *On Life and Letters: First Series*, 6/

Translated by A. W. Evans.

Graves (Charles L.), *Life and Letters of Alexander Macmillan*, 10/ net.

With portraits.

Gribble (Francis), *The Love Affairs of Lord Byron*, 15/ net.

Hardy (B. C.), *Philippa of Hainault and her Times*, 10/6 net.

With photogravure portrait, 14 illustrations, and genealogical table.

Haring (C. H.), *The Buccaneers in the West Indies in the Seventeenth Century*, 10/6 net.

Contains 10 maps and illustrations.

Hylton (Lord), *Notes on the History of the Parish of Kilmersdon, in the County of Somerset*, 10/6 net.

Compiled from unpublished MSS. and other sources, with 8 illustrations, a map, and 7 pedigrees.

Macaulay's Essay and Speech on Jewish Disabilities.

Edited, with an introduction and notes, by Israel Abrahams and the Rev. S. Levy. Second edition.

Quaker Post-Bag: Letters to Sir John Rodes of Barlbrough Hall, in the County of Derby, Baronet, and to John Gratton of Monyash, 1693-1742, 8/6 net.

Selected and edited by Mrs. Godfrey Locker Lampson, with a preface by Augustine Birrell, and illustrations.

Quinton (R. F.), *Crime and Criminals, 1786-1910*, 4/6 net.

Raleigh (Walter), *Six Essays on Johnson*, 5/ net.

The essays are partly new, and partly reprinted.

Roberts (R. Ellis), *Samuel Rogers and his Circle*, 10/6 net.

Contains 16 illustrations.

Smith (Lieut.-Col. Sir Henry), *From Constable to Commissioner: the Story of Sixty Years, most of them Misspent*, 7/6 net.

With a portrait.

Steeves (G. Walter), *Francis Bacon: a Sketch of his Life, Works, and Literary Friends, chiefly from a Bibliographical Point of View*, 6/ net.

With 43 illustrations.

Storer (Edward), *Peter the Cruel, the Life of the Notorious Don Pedro of Castile, together with an Account of his Relations with the famous Maria de Padilla*, 12/6 net.

With a frontispiece in photogravure and 16 other illustrations.

Victoria History of the County of Nottingham, Vol. II., 31/6 net.

Edited by William Page. Part of the Victoria History of the Counties of England.

Geography and Travel.

Baedeker (Karl), *Paris and Environs, with Routes from London to Paris*, 6/ net.

Seventeenth edition, revised.

Enock (C. Reginald), *Farthest West: Life and Travel in the United States*, 15/ net.

Contains 32 illustrations and a map.

Harrison (E. J.), *Peace or War East of Baikal*, 21/ net.

Hutton (Edward), *Siena and Southern Tuscany*, 6/

Contains 16 illustrations in colour by O. F. M. Ward, and 12 other illustrations.

Kelly's Directory of Bedfordshire, Huntingdonshire, and Northamptonshire, 1910, 30/

Kisch (Martin S.), *Letters and Sketches from Northern Nigeria*, 6/ net.

With an introduction by Sir Percy Girouard.

Lorimer (Norma), *By the Waters of Italy: a Tragedy in Sunshine*, 12/6 net.

Told in a light form with many illustrations.

Macdonald (J. Ramsay), *The Awakening of India*, 6/

Phillips' Pictorial Pocket Atlas and Gazetteer, 1/ net.

With 148 pages of maps, pictures, and statistical diagrams, and a gazetteer-index of 18,000 names.

Swinerton (H. H.), *Nottinghamshire*, 1/6

One of the Cambridge County Geographies, with maps, diagrams, and illustrations.

Ward (Herbert), *A Voice from the Congo, comprising Stories, Anecdotes, and Descriptive Notes*, 10/ net.

With illustrations from photographs, sculpture, and drawings by the author.

Wonders of the World: the Marvels of Nature and Man as They Exist To-day, Part I., 7d. net.

With many illustrations from photographs.

To this first part Sir Harry Johnston adds an introduction. It is well illustrated, and 'Asia' with which it begins, offers abundant features of interest.

Education.

Bedford College for Women (University of London), *Calendar for Sixty-Second Session, 1910-11*, 1/

Cambridge University Examination Papers, Michaelmas Term, 1909, to Easter Term, 1910, 15/

Spooner (Frank), *A Primer of Sunday School Teaching*, 6d. net.

A little book prepared as an introduction to the study of the child and the principles of teaching.

Philology

- Gróttasongr, 1/8 net.
 Edited and translated, with introduction and notes, by Eiríkr Magnússon, for the Viking Society.
 Modern Dictionary of the English Language, 1/4 net.
 Designed for the use of pupils in Secondary Schools and the upper classes of Elementary Schools.
 O Máille (Tomás), The Language of the Annals of Ulster, 7/6 net.
 In the Manchester University Series.
 University of Michigan Studies, Humanistic Series: Vol. III. Part II. Latin Abstract Substantives, by Manson A. Stewart; Part IV. Autobiographic Elements in Latin Inscriptions, by Henry H. Armstrong.

School-Books.

- Beaumarchais, Le Barbier de Séville, Comédie en quatre Actes, 2/6
 Edited by Max Freund in Siepmann's Classical French Texts.
 Carlyle's Lectures on Heroes, Hero-Worship, and the Heroic in History, 2/
 Edited by P. C. Parr.
 Davey (Frederick), The Students' Catechism on Book-keeping, Accounting, and Banking.
 With an appendix containing a graduated course of exercises and examination questions.

Science.

- Barrett-Hamilton (Gerald E. H.), A History of British Mammals: Vol. I. Bats, Part I., 2/6 net.
 The work will contain 27 full-page plates in colour, 54 in black and white, and upwards of 250 smaller illustrations, drawn by Edward A. Wilson.
 Dewar (George A. B.), The Airy Way, 6/ net.
 A book on various sorts of flight, and particularly that of birds.
 Fordyce (A. Dingwall), The Hygiene of Infancy and Childhood, and the Underlying Factors of Disease, 6/ net.
 Fulton (C. H.), Principles of Metallurgy, 21/ net.
 Harris (E. G.), Compressed Air, Theory and Computations, 6/6 net.
 Haviland (M. D.), Lives of the Fur Folk, 5/ net.
 Deals with the life-histories, and adventures of the fox, rabbit, cat, and badger in Ireland.
 Higgins (Myrta Margaret), Little Gardens for Boys and Girls, 3/6 net.
 Written from the author's own experience.
 Hurst (H. E.) and Lattey (R. T.), A Textbook of Physics, 8/6 net.
 This book covers the syllabus of the Oxford Preliminary Examination, the London Matriculation, the Cambridge Chemistry and Physics Special, and examples from the Oxford and Cambridge Local Examinations.
 Kirrison (E.), A Handbook of the Surgery of Children, 20/ net.
 One of the Oxford Medical Publications.
 Lambkin (F. J.), Syphilis, its Diagnosis and Treatment, 5/ net.
 Lankester (Sir E. Ray), Monograph of the Okapi: Atlas of 48 Plates, compiled with the assistance of W. G. Ridewood, 25/
 Lefroy (H. M.), Life Histories of Indian Insects: Coleoptera, I., 3/ net.
 Münsterberg (Hugo), Ribot (Theodore), and others, Subconscious Phenomena, 5/ net.
 Parsons (Henry Griscom), Children's Gardens, for Pleasure, Health, and Education, 4/6 net.
 With numerous illustrations.
 Percival (Archibald S.), The Prescribing of Spectacles, 5/6 net.
 Power (F. D.), Ornithological Notes from a South London Suburb, 1874-1909, 3/6 net.
 A summary of 35 years' observations, with some facts and fancies concerning migration.
 Poynting (J. H.), The Pressure of Light, 2/
 In the Romance of Science Series.
 Sidgwick (Nevil Vincent), The Organic Chemistry of Nitrogen, 14/ net.
 Smith (Charles), An Elementary Treatise on Conic Sections by the Methods of Co-ordinate Geometry, 7/6
 New edition, revised and enlarged.
 United States National Museum: 1772, The Annelids of the Family Arenicolidae of North and South America, by James Hartley Ashworth; 1773, A New Genus and Species of Lizard from Florida, by Leonhard Stejneger.
 Young (D. Hastings), First Aid to the Child, 3/6
 A guide to the feeding and treatment of infants in health and disease.

Juvenile Books.

- Andersen's Fairy Tales, 7/6 net.
 Translated by Mrs. E. Lucas, and illustrated by Maxwell Armfield.
 Bullen (Frank T.), Fighting the Icebergs, 6/
 Child's Own Magazine, Annual Volume, 1/
 Cook (W. Victor), Odin's Treasury, 2/6
 Illustrated by Harold Piffard.
 Cowper (Edith E.), Andrew Garnett's Will, 2/
 Illustrated by T. H. Robinson.
 Cowper (Edith E.), The Moonrakers: a Story of Smugglers in the New Forest in 1747, 2/6
 Illustrated by W. S. Stacey.
 Grierson (Elizabeth W.), The Scottish Fairy Book, 6/
 With numerous illustrations.
 Hayens (Herbert), Beset by Savages, 5/
 Hayens (Herbert), For Rupert and the King, 3/6
 Illustrated by Adolf Thiede.
 Kirke (Violet T.), Brothers Five, 2/
 Illustrated by Adolf Thiede.
 Macdonald (Robert M.), The Moon God's Secret, 5/
 A tale of the tropical Pacific for boys.
 Marchant (B.), The Deputy Boss: a Tale of British Honduras, 1/6
 Illustrated by Oscar Wilson.
 Stawell (Mrs. Rodolph), Fairies I have Met, 3/6 net.
 Illustrated in colour by Edmund Dulac.
 Tiddeman (L. E.), Next-Door Gwennie, 1/6
 Illustrated by Oscar Wilson.
 Young England, 1909-10, 5/

Fiction.

- Andréyev (L. N.), Silence, and other Stories, 3/6 net.
 Translated from the Russian by W. H. Lowe.
 Ayscough (John), Mezzogiorno, 6/
 The book is named, like a Papal Encyclical, from its first word, which means "noon," and, by a secondary significance, "the South."
 Bagot (Richard), The House of Serravalle, 6/
 The scene is laid chiefly in Italy, and the story tells of the network of intrigue surrounding the last representatives of a great Italian house and the mysterious tragedy of its extinction.
 Baring (Maurice), The Glass Mender, and other Stories, 6/
 The title story has already appeared in *The English Review*, and six of the others in *The Morning Post*.
 Bindloss (Harold), Alison's Adventure, 6/
 One of the author's stories of adventure in the colonial world.
 Brady (Cyrus Townsend), The Island of Regeneration: a Story of What Ought to Be, 6/
 The love-story of a woman and a man, the sole inhabitants of an island.
 Brown (Vincent), The Great Offender, 6/
 A woman with a past, seeking to make her home in a rather strait-laced community, experiences many difficulties, but meets also with some sympathy.
 Cooke (Grace MacGowan), The Power and the Glory, 6/
 The story of a millhand with aspirations.
 Curties (Capt. Henry), Mona's Weird, 6/
 A tale of the love of a rich Eastern Countess squire for his beautiful cousin.
 Danby (Frank), Let the Roof Fall In, 6/
 Many of the characters in this story are Irish, and the reader is introduced to a world not unlike that depicted in 'The Heart of a Child,' by the same author.
 Daudet (Alphonse), A Passion of the South, 1/6 net.
 Translated by Henry Blanchamp for the Lotus Library.
 Fletcher (J. S.), Hardican's Hollow, 6/
 Deals with a murder mystery placed amidst original surroundings.
 Glyn (Elinor), His Hour, 6/
 A novel of Russian society.
 Grant (Mrs. Colquhoun), Their Hearts' Desire, 6/
 The scene is laid in three countries, and we are introduced to as many types of native lovers.
 Hichens (Robert), The Spell of Egypt, 6/
 Eighteen stories of Egypt, the first edition of which was issued under the title of 'Egypt and its Monuments.'
 Hope (Florence), The Two Powers, 6/
 The tale of an unhappy marriage and what it led to.
 Kernahan (Mrs. Coulson), The Thirteenth Man, 6/
 The story of an unusual crime.
 Knott (Stephen), The Affairs of Ashleigh, 6/
 A humorous novel with a touch of sentiment.
 Le Queux (William), The Unknown To-morrow, 6/
 Tells how the rich fared during a social revolution in England.

- McCutcheon (George Barr), The Rose in the Ring, 6/
 The story of a young Virginian and his Rose, who is a star equestrienne.
 Macnamara (Rachel Swete), Seed of Fire, 8/
 A tale of unfulfilled love between East and West.
 Mason (A. E. W.), The Four Feathers, 3/6
 Seventeenth impression. In the Waterloo Library.
 Meade (L. T.), Lady Anne, 6/
 A story of a simple-hearted maid living on a farm who came into great possessions.
 O'Ryan (William Patrick), The Plough and the Cross: a Story of New Ireland, 2/ net.
 Pemberton (Max), The Man who Drove the Car, 2/ net.
 Consists of 6 tales by a chauffeur.
 Randall (Wilfrid L.), Love and Bissaker, 6/
 Affords contrasts between puritanism and bohemianism.
 Rebbeck (Mrs. Elizabeth), The Stragglers: a Tale of Primal Asperities, 6/
 Reed (Myrtle), Master of the Vineyard, 6/
 A love-story.
 Ryven (George), The Last Line, 6/
 A history of complicated relationships.
 Sinclair (Upton), The Money Changers, 6d.
 New edition.
 Stewart (Newton V.), Across the Gulf, 6/
 A tale of social distinction and social work.
 Tempest (Evelyn), The McArdle Peerage, 6/
 A story of a Collectivist experiment and how it led to a peerage.
 Williamson (C. N. and A. M.), The Golden Silence, 6/
 The hero allows himself to be entangled in an engagement with a girl he does not really love. They separate for a while, she going to Canada, he to visit a friend in Algiers.

General Literature.

- Bristow (Rev. Walter E.), In Khaki Clad, 6d.
 Some reminiscences of the barrack-room and of those who live therein, with a preface by Lord Kitchener.
 Corelli (Marie), The Devil's Motor, a Fantasy, 6/ net.
 With illustrations in colour by Arthur Severn.
 Davies (Emil), A Primer of Scientific Investment, 6d. net.
 Enock (C. Reginald), Pioneering and Map-Making, for Boy Scouts and Others, 1/ net.
 With many diagrams.
 International Council of Women, Report of Transactions of the Fourth Quinquennial Meeting held at Toronto, June, 1909.
 Edited by the Countess of Aberdeen.
 Irish Book Lover, October, 2/ annually.
 A monthly review of Irish literature and bibliography.
 Smiles (Samuel), Life and Labour: or, Characteristics of Men of Industry, Culture, and Genius, 1/ net.
 New edition.
 Vineyard, The, No. 1, October, 6d. net.
 A monthly magazine. See p. 418.
 Williams (Jennie C.), Just for Two Cookery Book, 2/6 net.
 Contains tested recipes for two persons.

Pamphlets.

- Rites of Eleusis.
 A pamphlet illustrating a series of "Rites" to be held at Caxton Hall.

FOREIGN.

Theology.

- Hilty (C.), Das Evangelium Christi, mit einigen erläut. Anmerkungen, 3m.
 Weiss (J.), Der I Korintherbrief, 8m. 50.

Archæology.

- Fleury (G.), La Cathédrale du Mans, 2fr.
 One of the Petites Monographies des Grands Édifices de la France.

Music.

- Wagner (R.), Œuvres en Prose: Vol. VI. Une Communication à mes Amis (1851); Musique de l'Avenir, Lettre sur la Musique (1860), 3fr. 50.
 Translated by J. G. Prod'homme and F. Caillé.

History and Biography.

- Chuquet (A.), Épisodes et Portraits: troisième Série, 3fr. 50.
 Masson (F.), Petites Histoires, 3fr. 50.
 Includes accounts of Barbey d'Aurevilly, Napoleon I., and the early years of Napoleon III.

Schiff (M.), *La Fille d'Alliance de Montaigne: Marie de Gournay*, 5fr.

Welvert (E.), *Autour d'une Dame d'Honneur: Françoise de Chalus, Duchesse de Narbonne-Lara, 1734-1821*, 7fr. 50.

Geography and Travel.

Bellessort (A.), *La Suède*, 3fr. 50.

The book includes literature and manners.

Wenz (P.), *Sous la Croix du Sud*, 3fr. 50.

Sketches of life in the Australian bush and in Samoa.

Fiction.

Heilborn (E.), *Die steile Stufe*.

General Literature.

Gutenberg-Gesellschaft: *neunter Jahresbericht*.

Contains an account of the meeting at Mayence on June 26.

*. * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MR. MURRAY'S new announcements include 'Captains and Comrades in the Faith,' sermons preached on special occasions by the Archbishop of Canterbury; 'My Life's Pilgrimage,' an autobiography by Mr. Thomas Catling which is full of journalistic reminiscences; and 'Dulce Domum: Bishop Moberly and his Family,' by his daughter, a chronicle which introduces many notable men.

AMONG Mr. Murray's announcements in fiction we notice 'The Valley Captives,' by Miss R. Macaulay; 'The Peer's Progress,' by Mr. J. Storer Clouston; and 'Out of the Chrysalis,' by Miss F. F. Montrésor.

THE CLARENDON PRESS is publishing next Tuesday 'The French Renaissance in England,' the work on which Mr. Sidney Lee has been long engaged. Much space is devoted to the lyric poetry, the literary prose, and the drama of France and England in the sixteenth century. The political and social relations of the two countries, their scholarship and general intellectual efforts, are also described and illustrated. The author believes that English culture owes to the French Renaissance a far wider debt than has been recognized hitherto.

IN *The Scottish Historical Review* for October Prof. Skeat by a series of close parallels goes far to establish the authorship of the Scottish poem 'Lancelot of the Laik.' Dr. James Wilson of Dalston brings much fresh documentary evidence to bear on the life of John of Denton, the first historian of Cumberland. Lord Guthrie sketches the history of divorce in Scotland. Sir Herbert Maxwell continues the translation of the 'Lanercost Chronicle.' Other contents include an obituary notice of Mr. Amours, contemporary letters about Edinburgh during 1745, discussion of a source for Scott's Roderick Dhu, and the prescription for certain *famosæ pilulæ* of the twelfth century.

WE are pleased to notice that Mr. T. J. Wise's admirable 'Bibliography of Tennyson,' reviewed by us when it was

privately printed, is to be published by Messrs. Hodder & Stoughton.

MESSRS. T. C. & E. C. JACK are publishing this season 'The Book of Love: Poems, Maxims, and Prose Passages,' arranged by Mr. Arthur Ransome, and elaborately decorated.

MESSRS. SANDS & Co. will publish shortly 'A Papal Envoy during the Reign of Terror: being the Memoirs of Mgr. de Salamon, the Internuncio at Paris during the Revolution, 1790-1801,' edited by the Abbé Bridier, and translated by Frances Jackson. The work will be profusely illustrated with old French prints.

MESSRS. OLIVER & BOYD will publish this month 'Two Theban Princes, Kha-em-Uast and Amen-Khepesh, and their Tombs, with the Tomb of Menna, a Royal Land Steward,' by Dr. Colin Campbell, with numerous illustrations and the principal hieroglyphic texts. These tombs have not hitherto been described, except in brief notices in the ordinary guide-books.

MISS A. BOTHWELL-GOSSE AND MISS L. J. J. DICKINSON have edited a volume on 'The Knights Templars,' which will appear shortly from the office of *The Co-Mason*. For this monograph much material which is unpublished has been used.

THE EDINBURGH PEN AND PENCIL CLUB have recently marked the house No. 23, Rutland Street, Edinburgh, with a tablet inscribed: "Dr. John Brown, author of 'Rab and his Friends,' lived in this house from 1850 to 1882." Thackeray, who had known Dr. Brown's hospitality, wrote to Mrs. Brown: "23, Rutland Street is best, and good dear kind friends and quiet talk, and honest beer." In 1852 the novelist wrote from Erlestoke, Westbury, that he wished, instead of waiting up in his room for dinner and silver and champagne, he were "looking forward to 23 and that dear old small beer." And again, in 1856: "Middleton is very good fun, but I want the last bottle of that Madeira at 23." The marking of the house is opportune, for Dr. John Brown was born on September 22nd, 1810.

MR. ALGERNON CECIL is publishing with Mr. Murray 'Essays in Imitation,' in which Carlyle, Swift, and Lamb will be taken as models of style.

THE SYNDICS of the University Press, Cambridge, have entered into an agreement with the Directors of the Chicago University Press to undertake the publication and sale in England and the British Colonies of their books.

MRS. CATHERINE LOUISA PIRKIS, whose death was announced on Wednesday last, wrote several novels, and did valuable work with Frances Power Cobbe in protesting against the ill-treatment of animals.

THE SCHOOL OF IRISH LEARNING has issued its syllabus of the eighth annual

session. In addition to classes in Old Irish and Comparative Philology, a special study will be made during this session of the Gothic language, and Prof. Marstrander will continue his lectures on the Würzburg Glosses which he began last session.

BY the death of Major James Stuart King on September 29th at Southsea Oriental scholarship loses a keen adherent. Major King acquired abroad a good knowledge of Arabic and Persian, and on his return to England devoted himself specially to Himyaritic, and at the time of his death was busy with an 'Index Geographicus' of all the local names in the Sabeian inscriptions and the works of early Arabian writers and travellers.

THE death is also announced in his 73rd year of Mr. G. M. Mackenzie, for over 52 years associated with the wholesale bookselling firm of Messrs. John Menzies & Co., of Edinburgh. Mr. Mackenzie entered the firm as an apprentice at 15, and rose to be manager and one of the partners. For the past six years he had ceased to take an active interest in the business. He had a wonderful knowledge of books and the book-trade, was a shrewd buyer, and an unwearied worker.

GENERAL VERDY DU VERNOIS, whose death in his 79th year took place recently at Stockholm, was the author of several works on military subjects, among them 'Ueber praktische Felddienstaufgaben,' 'Beiträge zum Kriegsspiel,' 'Strategie,' and 'Im grossen Hauptquartier, 1870-71.'

ANATOLE FRANCE has just completed his new novel, which is a story of the angels. Another book by him is to appear shortly, a work on Pierre Paul Prud'hon.

THE first monthly meeting of the Library Association will be held on Thursday next, when Mr. R. A. Peddie will read a paper on 'Copyright and Bibliography,' with special reference to the Copyright Bill. Tickets for this meeting can be obtained from the offices of the Association, 24, Whitcomb Street, W.C.

A COMMITTEE has been formed in the Netherlands for the purpose of erecting a monument at Zutphen to Sir Philip Sidney, who threw himself heart and soul into the cause of the Low Countries. It is felt that both English and Dutch may combine in such a scheme, and the Committee includes notable names in both countries. Donations will be gratefully accepted by the Treasurer, Mr. H. van Alphen, Groenmarkt 14, Zutphen, and will be acknowledged in *The Times*.

RECENT Government Publications of some interest are Annual Report of the Local Government Board, 1909-10, Part I., Administration of the Poor Law, the Unemployed Workmen Act, and the Old-Age Pensions Act (1s. 3d.); and Annual Report of the Local Government Board for Ireland for the Year ended 31st March last (1s. 9d.).

SCIENCE

The Newer Spiritualism. By Frank Podmore. (Fisher Unwin.)

THE late Mr. Podmore's final book on the problems of psychical research presents him in his old mental attitude of criticism, doubt, and reserve. If he had held, with the man in the street, that in all the dim realms of superstition, legend, and modern narratives about experiences abnormal—wraiths of the living, ghosts of the dead, telepathic messages, the freaks of the *Poltergeist*, and so forth—there certainly never was anything at once genuine and supernormal, he would not have devoted the leisure of his life to psychic studies. But satisfaction, even negative satisfaction, he seldom found.

His book opens with a slight study of F. W. H. Myers's theory: Mr. Podmore concludes that even telepathy "may be no more than a mere vestigial faculty....to remind us of a time when man was in the making" or, in other terms, "the vestige of a primitive mode of sensibility, now superseded by articulate speech." Criticism has already asked for any proof of the faculty of telepathy in animals less developed than man, but Mr. Podmore never hints at such proof. Again, it has been pointed out that the telepathic faculty cannot at once be a mere vestigial faculty, and also a thing so common, so competent, and so powerful as to explain many messages through automatic writers which purport to emanate from the dead. Yet Mr. Podmore (pp. 254, 276, 311) is reduced to the explanatory suggestion, in many cases, that there is "some form of telepathy between a distant agent" who *unconsciously* communicates information to "the trance intelligence" of Mrs. Piper, for example, the process being "mediated, as it seems in all cases, by the presence of a common acquaintance in the person of the sitter" (p. 311). Now this suggestion had already been put forward to explain certain published experiments in crystal-gazing, where no dead persons were concerned, and no "trance intelligence" was employed, but correct information about A. and B., in India, was conveyed (in two cases) by the crystal-gazer, C., in Scotland, to D., who, unknown to C., was thinking about A. and B., of whose existence C. had never heard. Whatever we may think of the explanation, it postulates a faculty far indeed from "vestigial," or rare, and far more potent than we can conceive any "primitive mode of sensibility" in the lower animals to be.

Thus Mr. Podmore accepted statements of fact about communications purporting

to come from the dead; but, rather than accept the view that they did, he preferred a theory wholly irreconcilable with his notion that telepathy may be a vestigial survival of some conjectured "mode of sensibility"—among brutes! Manifestly, if anything be communicated in some unknown way, it is thought, not sense, and is found, if at all, in the most highly organized animal, man; of its presence in protozoa or chimpanzees we have no evidence at all.

The "cross-correspondences" in the automatic writing of four or five ladies of repute purport to be arranged by the late Mr. Myers. But if this were so, Mr. Podmore proves, we think (pp. 246-54), that when approached through Mrs. Piper, Mr. Myers knew nothing about the scheme which, through the English automatists, he professed to initiate. None the less (p. 236) "there are indications of the operation of a third intelligence, not that of either of the automatists" (Mrs. Verrall and Mrs. Holland); and this third intelligence, not Mrs. Verrall's conscious intelligence, undeniably invented and directed the scheme by which the writing of the one lady was unintelligible till compared with the writings of the other (p. 241). Is the designing mind (p. 242) the "dream consciousness" of Mrs. Verrall, acting unknown to her, "on its own"—devising a complicated fraud, and telegraphing suggestions, over thousands of miles, to the equally unconscious Mrs. Holland? Mr. Podmore shows that certain things, indirect poetic allusions, are "due to the efforts of the subconscious personality" (of Mrs. Verrall), "apparently aiming to produce the kind of evidence required" (p. 245).

On these lines a person who is normally blameless in life and scholarly in study, may possess, or be possessed by, a kind of devil of amazing ingenuity and mysterious and potent faculties. Here, indeed, is a strange discovery! But if we prefer to think that an intelligence no longer incarnate is at work, we are met by a host of difficulties arrayed by Mr. Podmore in his conclusion. Most of the self-styled deceased communicators are humbugs, "lifeless mockeries," dramatic manifestations of the "dream-consciousness." One, for example, reveals the contents of a writing in a sealed envelope left by Mr. Myers—reveals it wrong—and is impudently impenitent! Really this tricky "dream-consciousness" is often a match, in mischievous frivolity, for the "spirits" that produce *Poltergeist* disturbances. But he is much better educated, is a student of obscure Neoplatonists never read by Mrs. Verrall, and is a very clever personator and parodist. As to the *Poltergeist* of Eusapia Paladino, Mr. Podmore proves that Eusapia's own limbs perform her miracles, and thinks no better of D. D. Home, though "it is difficult to see how Sir W. Crookes, if in full possession of his normal senses, could be mistaken in describing the flames licking Home's finger" (p. 86). Hundreds saw the same phenomenon in the case of

the seeress of Lourdes ("the Miracle of the Candle"): the thing was timed by a physician who was looking on, and who found the girl, when her trance was over, normally sensitive to the flame of the candle. Mr. Podmore "leaves the subject with an almost painful sense of bewilderment." So, perhaps, does every one who reads the records patiently.

OUR LIBRARY TABLE.

DR. W. P. MILNE, the author of *Homogeneous Co-ordinates for use in Colleges and Schools* (Arnold), has been fortunate in discovering a long-felt want: he has found a branch of analytical geometry which is not treated at sufficient length in the elementary treatises in general use, and which is sufficiently self-contained to justify independent treatment. We are glad to see that the theory of homogeneous co-ordinates is established independently of Cartesians, but our first criticism must be that this independence does not justify the entire omission of the important formulae for the area of a triangle, the distance between two points, and the distance from a point to a line—formulae which can be established without reference to Cartesians.

There are other reasons which make us doubt whether the book can be regarded as a thorough exposition of the subject. For example, the fundamental notion of the straight line at infinity is introduced in an unsatisfactory way with an appeal to the authority of Miss Scott's treatise, a work which few readers of Dr. Milne's volume are likely to possess. There is surely little excuse for avoiding a discussion of the paradoxical equation which is satisfied by the co-ordinates of a point whose distance from the triangle of reference is increased without limit. It is in the work connected with imaginaries that the author is most obscure. The chapter on the circular points at infinity might be taken as an illustration of the "mysticism in modern mathematics" which Mr. Hastings Berkeley (see *Athenæum*, Aug. 6, p. 157) deplors. Every paragraph requires an explanation in terms of reality. For instance, we find the condition that two straight lines may be perpendicular derived from the statement that they harmonically separate the lines joining their intersection to the circular points at infinity. This really means that the points at infinity on the perpendicular lines are conjugate with respect to any circle. It would have been better to inform the student of this alternative statement, and give him the chance of applying it directly to the problem. On the other hand, we find an excellent chapter on 'Parametric Representation,' and an abundance of illustrative examples, so that the student who has worked through the book will be able to solve most of the problems which he is likely to meet in examinations: in fact, we anticipate that the work will at once become an essential item in the scholarship candidate's preparation.

Practical Mathematics, by W. E. Harrison (Mills & Boon), is an elementary course for students in technical schools. The style is simple, and the explanations clear, whilst heavy calculations and long demonstrations are carefully avoided, so that the book ought to be most useful to the class of students for whom it is intended.

Recollections of Forty Years, by L. Forbes Winslow (Ouseley), is interesting because it gives the views of one who, having himself a thorough and competent knowledge of insanity, gained both by heredity and acquisition, has very little sympathy with the circumlocution and red tape which cause justice to advance "pede claudo." The gist of Dr. Forbes Winslow's recollections, therefore, is an indictment of the law as it deals with persons of unsound mind, whether on the criminal or the civil side. Dr. Winslow is known for his connexion with many of the celebrated cases during the last half-century, and in this book he gives the conclusions at which he has arrived concerning such trials as the Bravo mystery, the Staunton case, the Brighton Railway murder, Mrs. Maybrick's case, and the series of crimes attributed to "Jack the Ripper." These conclusions are interesting, even if they are not always convincing, and the book will serve to throw a side-light upon the administration of justice and the police methods of the present generation, which may prove serviceable to future historians of our social life. There are several reproductions of pen-and-ink sketches of notorious persons and scenes, some of which are apparently from the author's own notebooks, as well as facsimiles of letters from "Jack the Ripper," David Hannigan, and others.

The Mental Symptoms of Brain Disease. By Bernard Hollander. (Rebman.)—Dr. Hollander endeavours to show that there is often a physical cause for many of the conditions which are usually considered to be due to spontaneous changes in the higher functions of the brain. His attempt is successful, and he carries our knowledge of brain physiology a step further than has been done hitherto by means which are entirely satisfactory to the scientific mind—the comparison of clinical symptoms with the actual conditions found by operation during life or by examination after death. He considers in detail the psychological results of injuries to the frontal and parietal lobes, and of the inflammation of the temporal lobes which follows only too frequently on neglected disease of the middle ear. The various states of brain disturbance are illustrated with a wealth of cases derived in part from the author's own experience, and in part from a diligent examination of published records.

The book is introduced by a preface written by Dr. Jul. Morel, late Belgian State Commissioner in Lunacy, and concludes with details of the results of injuries and malformations of the occipital lobes, and a chapter on the skulls of the insane.

The volume is of great value as an incentive to further work on the same lines because it shows that some forms of traumatic insanity are capable of amelioration by operation. The author's net, however, has been opened a little too widely, and he has drawn into it accounts of cases in which the symptoms are evidently associated with a much more widely spread lesion than that which was assigned as the cause. In a future edition it would, we suggest, be interesting to determine whether the local surface temperature of the head can be used as a guide to intracranial inflammation.

MEETINGS NEXT WEEK.

MOS. Royal Academy of Arts, 4.—'Grounds for Painting: Paper, Canvas, Panel, Linoleum.' Prof. Sir A. Church.
THURS. Royal Academy of Arts, 4.—'Pigments: Classification, Properties, Interactions.' Prof. Sir A. Church.

Science Gossip.

MESSRS. LONGMAN will publish this month 'A History of the Cavendish Laboratory, Cambridge,' as a commemoration of Sir J. J. Thomson's twenty-fifth year in the Cavendish Chair of Experimental Physics. Various writers, who represent different periods, contribute the text, and Sir J. J. Thomson adds a general sketch. There will be a list of memoirs published and of those who have worked in the laboratory down to the end of 1909.

MR. MURRAY announces 'The Castes and Tribes of Eastern India,' by Sir Herbert Risley, who has aimed at describing in popular language the results of the survey of ethnography which he supervised nine years ago.

MESSRS. WHITTAKER & Co. announce 'Elementary Aeronautics,' by Mr. A. P. Thurston; 'Steam Turbines, their Design and Construction,' by Mr. Rankin Kennedy; 'The Practical Design of Reinforced Concrete Beams and Columns,' by Mr. W. N. Twelvrees; 'Electric Wiring Diagrams,' by Mr. W. Perren Maycock; and 'Elementary Telegraphy,' by Mr. H. W. Pendry.

THE death in his 68th year is announced of the eminent gynaecologist Dr. Rudolph Chrobak, for many years a professor at the University of Vienna, and author of several valuable works on obstetrics.

PROF. OSCAR BOETTGER, whose death at the age of 66 is reported from Frankfort, was the son of the well-known chemist Rudolph Christian Boettger, the inventor of gun cotton. Incapacitated by an accident from pursuing his profession as mining engineer, he took up the study of zoology. He was at the head of the Section of Reptiles and Amphibia in the Senckenberg Museum, and did excellent work for the Zoological Gardens of Frankfort. He was till recently editor of the *Zoologische Beobachter*.

PROF. DYSON entered upon his duties as Astronomer Royal last Saturday, the 1st inst.

WITH regard to the small planet mentioned last week, Dr. Cerulli states that he has found it registered on a photographic plate taken at Teramo on the 5th ult. It has since been visually observed, both there and at Copenhagen.

ANOTHER small planet was photographically discovered by Herr Ernst at the Königstuhl Observatory, Heidelberg, on the 10th ult.

A SMALL comet which was discovered by Prof. Brooks at the Smith Observatory, Geneva, N.Y., on July 6th, 1889, and found to be moving in an elliptic orbit with a period of little more than seven years, duly returned in the summer of 1896, and the autumn of 1903. It was detected again at the Lick Observatory on the 28th ult., situated in the southern part of the constellation Sagittarius. On the present occasion it will be reckoned as comet *d*, 1910. It is moving slowly in a north-easterly direction. According to Prof. Bauschinger's ephemeris, the perihelion passage will not be due until January 8th.

FINE ARTS

OUR LIBRARY TABLE.

Aquatint Engraving. By S. T. Prideaux. Illustrated. (Duckworth & Co.)—This volume on 'Aquatint Engraving,' which modestly claims to be a "chapter in the history of book-illustration," bears throughout the traces of careful and extensive research. The subject itself has never, so far as we know, received the distinction of a special volume. Aquatints have never been the "sport" of the wealthy collector, like mezzotints, nor do they enjoy the considerable popularity of Baxter prints. The aquatint, in point of date, overlaps both these forms of collecting, for it ranges from 1775, when it was introduced (but not invented, as he claimed) by Paul Sandby, to the second quarter of the last century, when it was superseded by lithography.

Briefly put, an aquatint is, as Miss Prideaux points out in her Preface, produced entirely by means of biting with acid—"a tone etching as distinct from a line etching"; and whilst what is known as an "aquatint engraving" would be more correctly described as an "aquatint etching," the "conventional misnomer" has been too long recognized to be changed.

Miss Prideaux deals with her whole subject in the most generous manner, and describes not only the process itself, but also the development of colour-printing of which it was an outcome. She furnishes chapters on the use of the aquatint in France, on the rise of water-colour painting, and on the topographical draughtsman, and on all these she writes with wide knowledge, carefully balancing the frequently conflicting evidence and citing her authorities. It may be doubted if she has overlooked any material fact concerning the origin and early vicissitudes of aquatint engraving. Three chapters are devoted to Paul Sandby, Rudolph Ackermann, and Humphry Repton, and each is an admirable epitome in its way, while both Ackermann and Repton are interesting figures, apart from their association with the subject.

There are also chapters on water-colour painters as teachers and their drawing-books, on foreign travel, on English topography, on sport and natural history, and on caricature and costume—all in their relations to aquatint engraving. The appendices—(1) books published before 1830 with aquatint plates; (2) biographical notices of engravers whose names appear in the book; (3) artists whose names appear on the plates; (4) publications by Ackermann with aquatint plates; (5) books illustrated by Rowlandson in which aquatint was employed; and (6) alphabetical list of aquatint engravers, with the books illustrated by them—take up with a List of Authorities and the full Index a quarter of the book.

We have noticed very few slips. The statement on p. 65 that "the *Mercur de France* of June, 1787, had announced the publication of the *Promenade du Palais Royal* at the price of 12*l*." surprises us: it is much more likely to have been 12 livres=francs. Probably few prints, in mezzotint or otherwise, were published in the eighteenth century at much over 1*l*.

Six Photogravures with Descriptive Leaflets of Old London before the Great Fire, A.D. 1666. (London Drawing Office.)—These six pictures of Old London have been reproduced from models by Mr. Thorpe, and are obviously the result of much careful study and research. They are illustrative of London Bridge in 1630, Cheapside in 1580, St. Paul's in 1560, Charing Cross in 1620, and Baynard's Castle and Bridewell Palace in 1550. Each plate is accompanied by a sheet of letterpress giving a history of the different buildings from the time of the Conquest down to the Great Fire. These pictures can scarcely fail to be appreciated by all who are interested in the story of London.

Pewter and the Amateur Collector. By Edwards J. Gale. (P. Lee Warner.)—Mr. Gale tells us that the chief object of this book is to "assist amateur collectors of old pewter plate to a reasonable knowledge of the ware and to a direct understanding of their labours." Such an object is certainly achieved in these well-printed and well-illustrated pages. The historical sketch, which is reduced to the least possible limits, is clear and accurate. The hints and warnings to collectors, though couched in terms of irony and humour, cannot fail to be useful checks to impetuosity and self-confidence. The particular charm of this attractive book consists in the excellence of the 43 plates of good examples, drawn from both sides of the Atlantic.

Dinanderie: a History and Description of Mediæval Art Work in Copper, Brass, and Bronze. By J. Tavenor-Perry. (George Allen & Sons.)—"Dinanderie" is not a term which has hitherto received much recognition in England, except among a small circle of art-students, but Mr. Tavenor-Perry's handsome and attractive volume should do much to popularize it. It has been objected that the term is properly applicable to copper or brass kitchenware only; but if reference is made to any ordinary French dictionary, or to the new Oxford Dictionary, not to mention the works of such well-known writers as Viollet-le-Duc, La Croix, or Drury Fortnum, abundant justification will be found for using it as applicable to the brazier's art in general. "Dinanderie" takes its name from Dinant on the Meuse, the principal seat of the brazier's industry from the twelfth century down to 1466, when the town was besieged and the workmen scattered over different parts of the Continent. The first section of this book is of an introductory character, describing the materials and the methods employed in the production of brass, bronze, and latten. Copper, the principal ingredient, is not found in the beautiful Meuse valley of Belgium; it was imported there from two sources: oversea from Scandinavia, and overland by Cologne from Goslar in the Harz Mountains. The suitability of this valley for the production of artwork in brass arose from two reasons: firstly, the abundance of fuel, and secondly, the discovery that calamine, easily procurable throughout the district, formed an excellent substitute for tin as a hardening alloy.

The second section is historical, and chapters are devoted to the development of dinanderie in the Netherlands, Germany, France, Spain, Italy, and England. The wealth of latten goods with which the churches of Christendom were generally endowed has been long ago scattered or destroyed, under the stress of reformation

or revolution in England and France. England, however, retains a series of noble metal effigies at Westminster Abbey, as well as that of the Black Prince at Canterbury, and of Richard Beauchamp at Warwick. Although far more have been destroyed than are extant of sepulchral brasses in England, our churches are still renowned for memorials of this nature; but Mr. Tavenor-Perry acts wisely in making only passing reference to this branch of his subject, as it has already been fully illustrated and discussed in a variety of monographs.

In the nineteen descriptive chapters of the third section the following subjects are adequately discussed and illustrated from exceptionally fine specimens; portable altars, pyxes, ciboria, monstrances, shrines, reliquaries, crosses, censers, candlesticks, crosiers, holy-water vats, lecterns, book-covers, fonts, ewers and various water vessels, bronze doors, and the so-called sanctuary knockers. The remarkable bronze stoup, dated 1484, at Holland House, was well worthy of illustration and description. It is circular, nearly two feet in diameter, and six inches deep. It is ornamented with much grace, and bears round the rim the verse from Psalm li. beginning "Asperges me." The ornamental band is broken at intervals by three shields of arms, a roundel of the Crucifixion, and two small square panels. One of these panels has the Virgin and Child, and the other a nimbed figure of Buddha in his customary attitude, with the swastika above his head. This vessel, obviously intended for church use, was obtained in Florence by the fourth Lord Holland, when he was residing as English minister. The chapter on the fifty bronze doors now extant in Europe is a fine contribution to the history of art in metal.

The book is well written, and accurate, allowance being made for the wide extent of ground that it covers. We had marked a few passages for criticism, but none of them are of serious moment. We have only space for brief mention of two or three. Peacocks in early Christian art are not, we think, symbolic of the Holy Eucharist, as here stated; they frequently occur in the Catacombs, and are usually considered to be symbolic of the Resurrection. Mr. Tavenor-Perry writes guardedly as to ornamental door-rings having any connexion with sanctuary rights, those who have studied the subject know full well that such rings are not knockers, and have no connexion with sanctuary, except in the possible case of Durham Cathedral. The fashion has recently set in of calling any ornamental ring of iron or bronze on an old church door "a sanctuary ring," without adequate reason.

The illustrations throughout this substantial volume are charming, whether we look at the 48 half-tone plates or the 71 text-pictures, which are from drawings executed by the author.

GUARDI'S BIRTHPLACE.

October 2, 1910.

In his learned Catalogue of the Mond Collection Dr. Richter appends to his description of Guardi's picture representing the reception given to the Doge and Signory of Venice by Pius VI. a résumé of the painter's life, which gave rise to the following comment of your reviewer in last week's issue of your journal: "It would appear that our author is not conversant with the latest biographical facts relating to Guardi."

I venture to draw attention to one item of his information coming under this predicament, not only because it is at variance with fact, but also because its acceptance would deprive Venice of its proud claim of being Guardi's birthplace.

Dr. Richter (see "The Mond Collection," vol. i. p. 251) writes:—

"Francesco Guardi was born in 1712 in his father's house in Pinzolo, a Tyrolean mountain village lying south of Campiglio and east of Trent."

As a matter of fact, Guardi was born in Venice, and baptized in the church of S. Maria Formosa on October 12th, 1712, in accordance with the declaration of his baptismal certificate preserved in this church's registers. So far as I know (and I made inquiries on the subject not long ago) no member of the Guardi family ever lived in Pinzolo.

The source of Dr. Richter's account of the painter's origin is, if I am not greatly mistaken, the catalogue of the Brera Gallery published in 1908. My challenge to its compiler to give chapter and verse for his authority for stating that Pinzolo was Guardi's birthplace remained, as I fully expected, unanswered.

GEORGE A. SIMONSON.

THE ROYAL SOCIETY OF BRITISH ARTISTS.

In the autumn exhibition in Suffolk Street it is pleasant to be able to record the existence of a nucleus of works of better quality among the water-colours. In the rooms where until comparatively lately the dullness was only broken by two or three sketches, say, by Mr. W. T. M. Hawksworth, there now disport themselves a group of painters whose sketches, avowedly slight and unpretentious, are thoroughly spontaneous and lively. Mr. Hawksworth (191), Mr. D. Fox-Pitt (271, 323, 331), Mr. Arthur Ellis (280), Mr. Murray Smith (243), Mr. R. G. Eves (269), and Mr. Geoffrey Birkbeck (338, 349) all send examples acceptable for their crispness, gaiety, and lightness of hand. The work of the first two artists is excessively loose just now, and lacking in nicety of draughtsmanship; and both are inclined to splash a few well-chosen tones rather aimlessly upon the paper. In such a drawing as Mr. Fox-Pitt's *Near Dublin* (331) there are several sails in the fleet which injure the design and might, we feel, have been deleted. Mr. Ellis is developing a fresher eye for an unexpected colour-scheme than he used to have, but finds it difficult to endow a blue tone with its sufficient tinge of grey; so that if he simplifies more boldly than of yore, he is inclined to simplify in the direction of crudity. Mr. Eves's little drawing of *Acacia Trees* (269) avoids this danger, but would have gained if he had added to the delicate, prim scheme of colour a like primness of form. Fewer variations in the line, but those few more fastidiously expressive, might have given this little water-colour the aspect of a thoughtful design instead of a lucky sketch. The shadows of the tree-stems, for example, might have been utilized for exact indication of the downward slope of the grass.

The beauty of exact perspective is not sufficiently realized nowadays by artists, though its utility is necessarily recognized by the more vulgar exponents of "trompe l'œil" painting; but that beauty is never more effective than in conjunction with such highly conventionalized colour as this of

Mr. Eves's. The element of projection being virtually eliminated, we are left admiring, not the deception, but the mathematically perfect unity of a system of lines achieved for its own sake. Even Mr. McLellan's rather tired water-colour *To the Glory of God* (252) takes on a certain seriousness from the mathematical repetitions of form in scaffolding and dome. A lack of severity in this matter of perspective makes us uncomfortable in the presence of Sir Alfred East's *An English Manor* (67), a clever painting wherein the bold use of cast shadows raises up a standard of nicety in foreshortening which is not maintained, notably in the turning of the garden path. Mr. Murray Smith is more satisfactory with his large picture (71), content as he is simply to dome the heavens over an expanse of earth. His work shows a considerable advance in science and certainty. Some acquaintance also with the science of painting is displayed in Mr. Alfred Hartley's *Late Moonrise at Sea* (141), which, in view of the standard of merit among the oil paintings here, deserved a more prominent place than one of the smaller rooms.

Similarly exiled is the best picture in the exhibition, Mr. Joseph Simpson's *White Room* (93), the only one of the oil paintings which displays a high degree of vitality. This picture is better designed than many he has done, the dangerous choice of an extreme note of white against the frame being boldly followed up by the wisely selected black frame, which, by throwing into relief the mass of only slightly toned white of the background, offers a mass as handsome as the mass of the tablecloth would have been poor, had it been allowed to emerge. The colour-scheme is brilliant, and the artist shows a considerable power of simplifying and preserving the continuity of a plastic conception. This hold on form, however, is of the rather inhuman kind characteristic of much modern painting. Indifference to the significance of subject-matter we may even hear inculcated by those best able to speak for certain phases of the modern movement. We are not to think of an arm as an arm while we draw it lest our judgment of its form and colour be warped by predisposed opinion: we are simply to set down the relations of those forms and colour with complete impartiality.

Now doubtless there is something in this recipe. By it we should attain a high degree of unity because, being no longer tempted by its inherent interest to analyze any part of our subject as a separate unit, we could give our entire attention to the structure of the picture as a whole. When, however, we ask ourselves whether all the great painters of the past achieved this detachment, we are obliged to answer that hardly any of them did so. They achieved in many cases a high degree of detachment from the trivial interest in costumes and accessories—the facts which butt against us by their proximity; but they by no means limited their attention to the pure mathematics of optical law. Only with them interest in the object painted, as being in itself an epitome of history, was moulded by their recognition of the law by which the less obvious facts have usually the larger significance.

The laws of rhythm, perspective, and colour-variations are affairs of subtle mathematics which appear to us as nearly eternal as anything we can conceive, and we cannot complain if modern impressionists occupy themselves with these to the neglect of "human interest." It may be charged against them, however, that, looking at their subject-matter as a review of history

seen in perspective from a given point of time, they do not select a foreground far enough into the picture. It is this mistake which has led to the neglect amongst artists of the painting of the nude. Yet England is full of men, who have been athletes in their youth, and possess an imaginative sense of movement ready, surely, to respond to a fine painter who should treat the nude in the Greek manner once more. It would be strange if physical development should cease to interest painters now when science is gaining more insight into its laws and origins than was possible to any Florentine of the Renaissance. Yet, as the imaginative range of the human mind enlarges, the sphere of the artist seems to grow more narrow. Mr. Simpson's art is of this school, a typical, but by no means extreme example. There is no sign of inability to paint the human figure or see it through the clothes; the fingers squeezing a strawberry off a stalk are well indicated, but the artist seems determined not to waver in an impartial record of the girl's face and her hat as things of equal import.

Fine Art Gossip.

The Burlington Magazine for October is the first of a new volume, the eighteenth. It opens with some suggestive comments by the editor on the management of the National Gallery, together with a judiciously sympathetic estimate of Holman Hunt. Mr. Lionel Cust's article on the life and works of the painter well known in England by the name of Anthony More makes special reference to M. Hymans's recent biography, and is illustrated by a subject-picture lately claimed for More by Mr. Roger Fry. Short surveys are included of two minor Italian painters, Francesco Napolitano and Giovanni Caroto (the article on the latter is to be completed); while the theoretic aspect of painting is represented by an essay on the strength and weakness of Turner by Mr. A. Clutton Brock.

Results of special studies pursued by the staff of the British Museum appear again in Mr. G. F. Hill's lively and learned notes on Italian medals and Mr. Campbell Dodgson's remarks on a new acquisition—an early Dutch woodcut of St. Christopher. The history of a piece of English mediæval embroidery is also traced and its technique described by an expert. The articles are carefully illustrated—perhaps most fully the first instalment of an important essay on the grouping of Chinese porcelain, by Herr Friedrich Perzyski, a writer on art-criticism here appearing for the first time, and developing new theories.

POST-IMPRESSIONISM is the latest name for the group of French painters headed by Cézanne. An exhibition of their works will be held at the Grafton Galleries in November, December, and January, under the title 'The Post-Impressionists of France.'

AN exhibition will be held in the Corporation Art Gallery, York, consisting entirely of Etty's works. It will be opened as nearly as circumstances permit on the anniversary of his death, November 13th. An appeal is now made for the loan of examples of this master's works. Communications should be addressed to the Curator of the Gallery above mentioned.

A CORRESPONDENT writes:—

"The twenty-first annual exhibition by members of the Royal Scottish Society of Painters in Water Colours was opened in Glasgow this

week. As a whole, it is one of the finest ever held by the Society. There are altogether 170 pictures, many of exceptional excellence, and few that can be called commonplace. The Committee have been exceedingly fortunate in securing the patronage of eminent honorary members, among those represented being Sir L. Alma Tadema, Sir E. J. Poynter, Sir James D. Linton, Sir E. A. Waterlow, Sir Hubert Herkomer, and Josef Israëls."

THE death is announced from the United States of Mr. Winslow Homer, an artist noted for his studies of negro life. He was born at Boston in 1836, learnt the art of lithography, and was engaged in drawing on the block for engravers when he moved to New York, where he had some training in the National Academy of Design. He began exhibiting pictures in 1863, and went to Paris to study in 1867, contributing to the Salon there in that year and later.

AMONG the Extension Lectures of the University of London are two courses by Mr. Banister Fletcher—on 'Mediaeval Architecture' at the Victoria and Albert Museum, and 'Ancient Architecture' at the British Museum. The first course began last Monday, and the second last Tuesday. Objects in the museums will be explained in classes held after the lectures, which in each case will be twenty-four in number, lasting till well on in March of next year.

MR. WILLIAM H. GOODYEAR in an article in *The American Architect* of September 28th, entitled 'An Analysis of the Report of the Pisa Committee on the Leaning Tower,' claims "to have completely removed all cause of fear" as to its fate, "by proving that the figures of the Commission are woefully in error." It is contended that the Commission did not examine properly the records of inclination in 1829 and 1859. The book by Cresy and Taylor concerning the earlier observations could not be obtained in Pisa, although there are at least five copies of it in New York City.

M. writes from Munich:—

"The Munich Glyptothek has purchased at a high price—180,000 marks—an archaic Apollo of Attic style. This marble statue is assigned to the middle of the sixth century B.C., that is to say, half a century later than the famous Apollo of Tegea in the same museum. It is a little over life-size, and has been put together in a satisfactory style in the Munich Academy of Fine Arts."

EXHIBITIONS.

Sat. (Oct. 8).—Mr. Wynford Dewhurst's Pictures of Scenes in France and Italy, New Dudley Gallery.
— 'Paintings and Portraits' by Madame Erna Hoppe; 'Life in Cairo and the East,' by R. Newell Marshall; and Works by T. Friedenson and Alicia Blakosley, Private View, Balliol Gallery.
Mon. Art Teachers' Guild, First Exhibition, Alpine Club, Mill Street, Conduit Street.
Wed. Mr. H. P. Hain Friewell's Pictures from Flatford, Suffolk, Private View, Modern Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—Mr. Beecham's Season: 'Hamlet,' 'Elektra,' Production of 'Tiefeland.'

MR. THOMAS BEECHAM's season was to have opened last Saturday; owing, however, to the illness of Madame Marguerite Lemon, who was to impersonate Marta in 'Tiefeland,' there was no performance. On Monday Ambroise Thomas's 'Hamlet' was given. This opera, produced at

Paris in 1868, was heard in London in the following year, with Christine Nilsson as Ophélie. Mesdames Albani, Melba, and Calvé appeared subsequently in it, but the work never gained popularity. First of all, the libretto does not make for success. Shakespeare's play, so full of thought and philosophy, does not lend itself to musical treatment; and this strikes one particularly in passages in which an attempt is made to present in French certain memorable lines. The two scenes most favourable for operatic purposes are the second and fourth in Act III., but what effect they produce is due to the poet rather than to the musician. Of the various operas based on Shakespeare's play none has achieved success; one by Franco Faccio had at any rate a good librettist in Arrigo Boito.

In the performance on Monday Mr. Clarence Whitehill gave an excellent impersonation of Hamlet both as actor and singer. Miss Mignon Nevada, who appeared on the Covent Garden stage for the first time, has a voice which, though of sympathetic quality, is not powerful; but in Act IV. the florid music gave her good opportunity of showing how well it had been trained. Her début was most favourable. She acts with skill and ease. Signor L. Camilieri conducted with marked ability.

Strauss's 'Elektra' was given on Tuesday evening, and Frau Mildenburg as Klytemnestra showed in every gesture, every movement, how deep her study of the difficult part had been. But there were also life and spontaneity: the art was concealed. Miss Edyth Walker was impressive as Elektra, but she evidently found the vocal, or rather unvocal, part very trying. Mr. Beecham conducted ably, though at times the very loud playing rendered the realistic effects, so marked a feature of the score, unduly prominent.

On Wednesday evening Herr Eugen d'Albert's 'Tiefand' was produced for the first time in England. The composer has written several operas, but this one has been the most successful in Germany. As pianist, Herr d'Albert has long enjoyed a high and well-deserved reputation, but, like his predecessors Liszt and Rubinstein, he aspires evidently to win success on the stage. And there are features in 'Tiefand' which seem to show that he possesses some of the qualities which make for success in that direction. In his setting of the libretto by Rudolph Lothar, after A. Guimera, there are points of interest; moreover, the composer's music is always more or less appropriate in mood. On the whole, however, it lacks strength and individuality. There are several passages which show dramatic instinct; at times, however, what is intended to be intensely dramatic becomes merely melodramatic. Representative themes are adopted, but the use made of them is often mechanical.

One of the most praiseworthy features of the work is the moderation displayed in

the music, and also in the clever scoring. This restraint is remarkable in these days of elaborate writing and of large orchestras. Composers who feel that they cannot express themselves fully with simple means are not to be blamed, but the man who can do without an unusual number of instruments has a distinct advantage: his works run a better chance of being often performed. Some of the scenes appear lengthy because the music is too much on one level: there is no working up to a great climax. There are, too, places in which spoken dialogue would have been effective: Marta's story of her past is a notable instance. The composer here and elsewhere makes his music so subordinate that it might as well stop for the time. It is curious that Wagner thought more of his drama than his music, but the opinion of the general public is the reverse. And we believe that in 'Tiefand' the romantic but sad story and its exciting ending will appeal to the public more than the music.

With regard to the performance, Miss Muriel Terry, who took the part of Marta at very short notice, deserves praise for her earnest singing and acting. Miss Maggie Teyte as Nuri was most sympathetic. Mr. John Coates's impersonation of Pedro was very fine, and his enunciation was wonderfully distinct; not a word was lost. Mr. Frederic Austin made the most of the part of the villain Sebastiano. The orchestral playing under Mr. Beecham's direction was excellent.

OUR LIBRARY TABLE.

Music and its Appreciation; or, The Foundations of True Listening. By Stewart Macpherson. (Joseph Williams.)—Many persons in listening to music are content with receiving broad impressions, but our author quotes Ruskin's dictum that the "real appreciation of art must include the apprehending of its details." Those, however, who have only a smattering of knowledge respecting harmony, form, style, and other matters are apt, in looking after the details, to get no clear idea of a movement as a whole. Only those whose knowledge is thorough are able, after studying the details in a work of art by some great painter or musician, to look at or listen to it in the right spirit. Our author therefore names and discusses the points necessary to due appreciation of music. He writes in a clear, concise way, and readers anxious to profit from what he says must remember that he professes to lay only the foundations of true listening. In referring to the tendency of composers to write symphonic poems rather than symphonies, our author is disposed to regard the success of the Elgar symphony as the beginning of a desire that "music shall once more exist independently of a connexion with literature or the other arts." It seems to us doubtful whether that desire has been felt by the public, however vaguely. We are rather inclined to think the contrary; that it has been felt by the composer himself is, however, quite possible. In Mr. Macpherson's book there are some excellent musical illustrations besides three useful appendices.

The New Cathedral Psalter, with Chants. (Novello & Co.)—No system of pointing has gained paramount authority, but 'The Cathedral Psalter,' issued, we believe, about 1875, has been accepted by many churches. The editors of this new Psalter, the Archbishop of York, Canon Scott Holland, Dr. C. H. Lloyd, and Dr. G. C. Martin, have followed the lines on which that older Psalter was based, but they have adopted, so far as was consistent with those lines, the best suggestions of many workers in the same field. Their main object has been to put a system of pointing, as careful and complete as possible, within the reach of all ordinary choirs and congregations. Their treatment of the recitation is calculated to produce order and unity. Pointing can be indicated in three different ways: by superimposed musical notes, by long and short signs as in prosody, and by varied type. The last is the clearest to persons to whom musical notes or prosody signs are unfamiliar. Editions have been issued in all three forms.

J. Sebastian Bach: Selected Organ Compositions. In Progressive Order, and carefully fingered by S. de Lange. 14 Books. (Alfred Lengnick.)—The compositions are divided into three Degrees, marked Easy, More Advanced, and Moderately Difficult. Bach was a great teacher as well as a great composer; and his two gifted sons, Wilhelm Friedemann and Carl Philipp Emanuel, offer strong proofs of his gifts in the former capacity. Hence he wrote Preludes and Fugues and Choral-Preludes of various grades of difficulty. Some of them were selected for the 'Orgelbüchlein' prepared specially for young Friedemann. We need not describe in detail the music in these Books, of which the first Degree contains four; the second, three; and the third, seven. The editor, Samuel de Lange, a Dutchman by birth, is a distinguished organist, composer, and teacher of wide experience. His fingering, therefore, may be accepted without question.

Wagner's 'The Valkyrie.' Vocal Score. English Popular Edition. (Breitkopf & Härtel.)—We have already spoken of the vocal score of 'Rhinegold,' the "Preliminary Evening" of the festival play 'The Ring of the Niebelung,' and now the 'Valkyrie' appears for the first time with an English version in addition to the original text. The edition is styled "Popular," and it is no misnomer. 'Tannhäuser' and 'Lohengrin' were once declared to be formless and devoid of melody, but now they are looked upon as mere firstfruits of the composer's genius. When 'The Ring' was produced in London in 1882, a writer then justly remarked that "Wagnerism, as a matter provocative of active interest, has scarcely dawned upon the great mass even of so-called cultured society"; now 'The Ring' is universally known, while 'The Valkyrie' here offered enjoys special favour.

It would be foolish to declare that any English version could be as excellent as the original text, yet, provided the former is good, it is more satisfactory for those who cannot read or follow the German, that is, for a large majority of the public. Of Mr. Ernest Newman's English version in 'Rhinegold' we spoke in high terms, and again here we find him trying not only to select words which preserve the German alliteration, but also to get the former under the same notes. There are here and there sentences which do not satisfy, such as "welcome art thou to none" for "froh nicht grüsst

dich der Mann," or "must thou now fare" for "musst du nun ziehn." Generally, however, the translation is admirable. Another thing to praise is the pianoforte part, which, without ever becoming very difficult, gives a good idea of the elaborate score; while as further help there are many indications of the instruments used.

Wagner at Home. Fully translated by Effie Dunreith Massie from the French of Judith Gautier. (Mills & Boon.)—In the end of 1868 or spring of 1869 Théophile Gautier's daughter Judith began a series of articles on Wagner in the *Paris Presse*, and the composer wrote her a letter of thanks. At the Théâtre Lyrique on the 6th of April, 1869, Pasdeloup produced 'Rienzi,' which was performed twenty-five times to crowded houses. The above-mentioned articles led to a correspondence with Wagner, and an invitation to visit him at Lucerne. The lady went with two ardent disciples of the master, Count Villiers and her husband Catulle Mendès, and the volume under notice gives her account of the visit. It is naturally an attractive book, but to explain the readiness with which the exile Wagner entertained them, it must be remembered that from the 'Tannhäuser' fiasco at Paris in 1861 down to 1869, he had only a small circle of French friends who understood his aims and admired his music. Those few were enthusiasts.

Madame Judith and her companions paid many visits to the Tribschen villa. The lady was not a reporter, notebook in hand, ready to take down the exact words of the "Master"; hence some allowance must be made if there were slight touchings-up in her account of conversations. On the whole, however, we seem to get a fairly genuine picture of Wagner at home. She questioned him concerning Mendelssohn, and part of his reply deserves quotation: "He is able, conscientious, and clever. Yet, in spite of all these gifts, he fails to move us to the depths of the soul: it is as if he painted only the appearance of sentiment, and not the sentiment itself."

Many pages of the book are devoted, not to the home at Lucerne, but to a visit to Munich, where 'Rheingold' was to be given for the first time. There the party made the acquaintance of Hans Richter, who was to conduct the work. The account of all the difficulties connected with its production are very interesting. There, too, they met Liszt. After the visit they returned to Tribschen for a short time. To enter into further details would only spoil the enjoyment of readers.

Facsimiles of musical extracts from letters written by Wagner to Madame Judith are given. They consist of bars from each of the three acts of 'Parsifal.' The translation of the French work is very good.

Musical Gossip.

THE ROYAL CHORAL SOCIETY opens its fortieth season on the 3rd of November with 'Elijah.' Bach's B minor Mass will be given on the 1st of December. 'The Song of Hiawatha' on the 2nd of February, 'The Dream of Gerontius' on the 1st of March, and 'King Olaf' on the 30th. 'The Messiah' will be performed on January 2nd, and again at the closing concert on Good Friday, April 14th. Sir Frederick Bridge will, as usual, be the conductor.

MISS EVA DIGBY O'NEILL announces an afternoon concert to be given in aid of the National Blind Relief Society's Fund for the election of 100 pensioners in memory of King Edward, on Thursday next, in the Great Hall of the Church House, Dean's Yard, Westminster.

A PERFORMANCE of Wagner's 'Ring' and of Strauss's 'Elektra' will be given in Dublin next May by Herr Ernst Denhof, provided the amount necessary to cover the cost of production—about 4,000l.—can be subscribed or guaranteed before the 15th inst. The artists and orchestra would be the same as in the Edinburgh performance.

CARL KLINDWORTH, who celebrated the eightieth anniversary of his birth on the 25th of last month, was an intimate friend of Richard Wagner and Franz Liszt. He studied with the latter for two years, and in 1854 came to London, making his first appearance at one of Ella's "Musical Winter Evenings." In 1855, by means of a letter of introduction from Liszt, he made the acquaintance of Wagner, who had come to conduct the Philharmonic Concerts, and that led to his arranging the pianoforte scores of the four sections of 'The Ring,' a colossal piece of work which he carried out to the complete satisfaction of Wagner. His critical edition of Chopin's works was another great achievement. In 1868 he went to Moscow, and in 1882 to Germany. In 1893 he retired to Potsdam, but five years later paid a visit to London and conducted a concert.

ANOTHER festival will be held at Bayreuth next year. There will be seven performances of 'Parsifal,' five of 'Die Meistersinger,' and two cycles of 'The Ring.' The festival will begin on July 22nd, and end on August 20th.

PERFORMANCES NEXT WEEK.

Sax. Concert, 3.30, Royal Albert Hall.
— Sunday Society Concert, 3.30, Queen's Hall.
— Evening Concert, 7, Queen's Hall.
— Sunday League Concert, 7, Scala Theatre.
— Mr. T. Beecham's Sunday Concert, 3.30, Covent Garden.
Mos.-Sax. Mr. J. Beecham's Opera Season, Covent Garden.
Mos.-Sax. Promenade Concerts, 8, Queen's Hall.
Tues. Mr. Emil Krall's Cello Recital, 8.30, Steinway Hall.
Wed. Classical Concert Society, 3, Bechstein Hall.
— M. Pachmann's Pianoforte Recital, 3, Queen's Hall.
Tues. M. Sammarco's Vocal Recital, 8.30, Bechstein Hall.
Sax. Chappell's Ballad Concert, 3.30, Queen's Hall.
— Mr. Joska Szigeti's Violin Recital, 3, Bechstein Hall.

DRAMA

THE WEEK.

NEW. — *Young Fernald: a Modern Romantic Comedy.* By E. G. Sutherland and B. M. Dix.

THE authors of this piece by no means justify their claim to have written a comedy, for their characters constantly follow the promptings of false sentiment and are involved in a succession of farcical incidents. Yet the idea of the piece is one that would have lent itself readily to comedy. A misogynist student is shown surrendering to the influence of a breezy and friendly girl, whose engagement to be his secretary he wants to break off as

soon as he discovers her sex, but is anxious to make lifelong on her demonstrating that she can be as helpful and energetic as any man, and much more charming. Unfortunately, neither the scenes which are offered to explain the author's misogyny nor those which indicate his conversion can be regarded as at all plausible.

One can only describe as a creature of farce the young sister-in-law who chooses, uninvited, to spend her honeymoon in this hermit's retreat, and "tidies up" his study by pitching his manuscripts on the fire. One cannot believe that any man of letters, however absorbed in his work, would continue dictating chapters of history a whole night through without a thought for the weariness of his amanuensis. Nor is it possible to imagine that any women in their senses could consider Carey Fernald compromised because she had accepted the historian's offer of hospitality on an evening during which a violent snow-storm was raging. And surely only in the fairy world of the stage could a man and a woman take such short cuts to intimacy as do Carey and her student-lover within a few hours; in that short space of time, apart from the literary labours they accomplish, they contrive to strike up a friendship, to explain themselves to one another, to fall in love, and to have a furious quarrel.

If the spectator is content to suppress his common sense and swallow every extravagance, he may get no little amusement out of the play. He may relish the spectacle of amateur cooks trying to make an omelette, or a girl defeating a mere man by virtue of possessing a "superior" sense of humour. He is pretty sure to like the love-scenes of the play; and he is bound to be delighted with the acting of Mr. McKinnel and Miss Evelyn Millard as student and secretary. They make an agreeable contrast—the one rather stolid and stiff, yet implying all the while strength and tenderness in reserve; the other suggesting most happily the modern bachelor-girl's unconventionality, yet displaying all the average woman's capacity for being amused at the childishness of the average man.

PRINCE OF WALES'S. — *Inconstant George.* Adapted by Gladys Unger from the French of MM. de Flers and de Caillavet.

WE have had so little to thank the Paris stage for lately that it is the more necessary and pleasing to express gratitude where at last it is deserved. Such is the case with the bright and piquant little play which Mr. Hawtrey has just produced. Besides giving this delightful comedian a part that fits him like a glove, it has a scheme that is both clever and cleverly worked out, and there is genuine wit in its dialogue as well as humour in its situations. Miss Gladys Unger has not had an easy task in adapting 'L'Âne de Buridan,' for the tone of the play is distinctly 'Gallic'; but she has contrived to

another some of its audacities without sacrificing too much of its gaiety and sparkle.

Baridan's ass hesitated between the oats on one side and the stream on the other till he was dragged away with both hunger and thirst unsatisfied. Georges Bullin, the inconstant hero of this piece, bids fair to be in the same situation. He is never happy unless he has about three flirtations on hand simultaneously, and when we meet him he should be thoroughly enjoying himself; for, besides being entangled with a stagey actress, and embarrassed by the devotion of a curiously moody and frank girl friend, he has compromised himself with both the wife and cousin of his host, Lucien de Versannes. But philanderers do not always obtain safety in numbers, and Georges finds he has to reckon with the double jealousy of Lucien. Yet the latter is conciliatory enough in his proposals. No foolish duel for him; Georges may take his choice between wife and cousin, only he must not appropriate both. But while he is submitting this ultimatum, Lucien has a pretty shrewd idea that Georges will choose neither, but will himself be chosen by his young ward, Micheline, and he leaves in his guest's hand a letter containing the name of the philanderer's future wife. Of course, his surmise is correct.

The time chosen by the host for interviewing his fickle friend is rather odd, for it is three o'clock in the morning; but it makes for humorous developments, especially as he is not the only visitor. The sight of Mr. Hawtreay as the sorry hero pattering about in pyjamas, vainly hunting for his slippers, sneezing at times, and only too gladly slipping under the bedclothes while his guests deliver their harangues, is one to provoke laughter; and when, close on the heels of the departing Lucien, Micheline the ingenuous tumbles through his windows to drag him out shrimping before daybreak, the climax is reached of his troubles and of the enjoyment of the audience. Micheline cannot explain her love for Georges, and she is not blind to his faults. The most entertaining passages are those in which she tells her lover candidly what is really thought of him by the women he counts among his conquests.

How Mr. Hawtreay contrives, in his airy and lazy style, to compel sympathy for a scamp who is much more lucky than he deserves to be can be well imagined by those who have watched his methods. To his Georges the matter-of-fact Lucien of Mr. Aubrey Smith makes a capital foil, while, as the outspoken Micheline, Miss Doris Lytton atones for lack of experience by the humour and charm of her performance.

OUR LIBRARY TABLE.

A row of little volumes have appeared in *The Era Shakespeare*, edited by Dr. H. N. Hudson (T. C. & E. C. Jack), since we noticed the early issues. The series confirms our opinion of its cheapness and the wide knowledge shown in the annotations. A good

specimen of the brief but judicious introductions is that to 'King Henry VIII.' Dr. Hudson is readier to alter the text than we should be, and, though all his alterations are backed by some authority at the end, they surely ought to be marked or obelized in the text. Some such warning as to a corrupt passage seems only fair to the reader. The expert, of course, seeing "the right butterwoman's rack to market" in 'As You Like It,' III. ii. 91, will know that "rank," not "rack," is the reading of the First Folio; but others may believe that they have the actual text before them, and "accumulate surmise" which is unjustified. The full textual notes, to which at least in such cases references should always be made at the bottom of the page, are instructive, and not seldom amusing. Thus we find both merits in the retort of Spedding, quoted from *Notes and Queries*, to the objections against Theobald's brilliant conjecture in 'Antony and Cleopatra,' V. ii. 87,

An Autumn 'twas
That grew the more by reaping.

The note in the same play concerning "chares," "Now spelt and pronounced *chores*," means much to the American, but little to the Englishman, who does not know the word "chore," though he is familiar with a "charwoman." We cannot go so far as to deduce a transitive verb "appear," governing an accusative case, from the instances cited: "appear it to your mind that . . .," 'Troilus and Cressida,' III. iii. 3, and "We will hold it as a dream till it appear itself" in 'Much Ado,' I. ii. 17.

Usually the cross-references are ample and enlightening. Shakespeare is his own best commentator, and we cannot have too much of this sort of parallel or contrast, e.g., we should add at each of the passages in which "corvial" is used ('I Henry IV.,' I. iii. 206 and IV. iv. 30) a reference to the other. In the latter scene "a rated sinew" is rightly glossed as "a strength on which they reckoned," but it would have been well, perhaps, to refer to the phrase the "sinews of war" as expressly recorded by Plutarch. In this sort of illustration, conveyed in homely language very different from the ordinary jejune style of commentators, Dr. Hudson is profuse, and he annotates much—words, for instance, such as "bosky" and "wallet"—which might be considered familiar, at any rate to readers in this country. But it is certainly well to tend to excess rather than sparseness in explanations for the present age. Only the specialist who has had to explain many apparently easy passages to the ordinary reader knows the extent to which such help is needed. As Bowen wittily said, "An Englishman's ignorance, like his house, is his own castle," and he is unwilling to believe that those who attack it have a just cause for intrusion.

There is now little excuse for ignorance so far as Shakespeare is concerned, and we thank Dr. Hudson and his publishers for putting within the general reach a well-considered edition of the greatest of poets. There seems to be a general demand at present for light on the subject which ought to have the best results. Some day the plays of Shakespeare may be as popular in this country as they are in Germany. We see no reason why promoters of repertory schemes should not add the old drama to the new.

Octavia Protexta. Cum Prolegomenis Annotatione Critica Notis Exegeticis. I. Vürtheim. (Leyden. A. W. Sijthoff.)—The 'Octavia' must always retain its interest as the only example extant of an

ancient tragedy taking its theme from the history of Rome. After the interminable woes of Thebes and Troy and Pelops' line we welcome as a heroine Nero's young wife, perhaps the most pathetic figure in Roman imperial annals, and a chorus that chants the fate of the dead ladies of the Julian and Claudian house. Unfortunately, the execution comes far short of the subject, and, though the latest editor is favourably disposed to his author, the most complimentary style he can afford him is "poeta mediocris sed non tam insulzus quam vulgo audit."

The Prolegomena to the present edition contain a brief account of the chief MSS., a discussion of the date of the play, and a list of *protextæ* known or conjectured to have existed. In the second of these sections Dr. Vürtheim restates with some slight changes the results he had already reached in a contribution to the papers in honour of S. A. Naber. He maintains that the 'Octavia' was written after the publication of Tacitus's 'Annals,' but earlier than the fifth century, perhaps by a contemporary of Dion Cassius; that the author was familiar with the works of Seneca and Tacitus, but had read historians besides the last named, and was no servile follower of any single authority. He points out further that the poet is unduly favourable to the family of Claudius, is lenient to Poppæa, and spares Agrippina and Tigellinus in order to make Nero's villainy more conspicuous.

Apart from slight variations in punctuation and spelling, Dr. Vürtheim's text differs from Leo's in between fifteen and twenty places. In several of these the MS. tradition is kept, and at times ingeniously defended (e.g., 52, 141, 591, 742). Only once does the editor admit an emendation of his own (800, *direpta*, for the MS. *diducta* or *deducta*). The chief various readings of the most important MSS. are recorded, but the special merit of the book lies in the brief exegetical comments, the result of a careful study of possible historical sources, though occasionally an inference is drawn from slender evidence. A few slips and misprints have escaped revision. On p. 44 Gronovius is said to have followed Bentley in an emendation. In l. 422 *aut* should be omitted; the line as it stands will not scan. On p. 10 a reference is given to Book IX. of Tac. 'Ann.' In the note on l. 83 *nurus* should be *nutrix*; on 596, 725 should be 572. *Resolvo*, l. 719, should apparently be *resolvor*. *Loquiter* appears on l. 774.

The type is pleasing, and this convenient publication of the 'Octavia' in a separate form might well tempt the English student at school or college to extend the range of his reading.

Dramatic Gossip.

THE refusal of the Censor or the Lord Chamberlain to license an historic play by Mr. Laurence Housman has raised a storm. We write, of course, without knowledge of the offending matter, but it seems odd that the notorious character of George IV., sufficiently emphasized in letters, cannot be alluded to on the stage. The performance of 'Henry VIII.' when his career must have been fresh in the minds of many shows a very different standard of freedom.

ONE wonders at the possibility of any version of the 'Lysistrata' of Aristophanes at the present day, and Mr. Housman, who is credited with the promised rendering, must in this case have shown remarkable powers as an adapter.

M. writes:—

"In the big Musikfesthalle at Munich, which was transformed into an antique theatre, Prof. Reinhardt's company closed the festival season by acting three times the 'Œdipus Rex' of Sophocles. The eminent Berlin stage-manager gave the drama in a modern style, and made with it a deep impression. Of course, from an archaeological and scholarly standpoint, much could be said against his ideas. For instance, in the beginning the people of Thebes were not sitting on the steps of the altar, but several hundred Theban men, women, and children were running about and crying aloud. The recital of the death of Jocasta and the blinding of Œdipus was not spoken by the ἑγγυλος, but distributed among servants and maids who rushed out of the palace of Œdipus. Nevertheless the general impression was most favourable, and Prof. Reinhardt has done much for the great Greek poet by these representations. Never before have so many copies of any ancient drama been sold in bookshops as in this Munich 'Œdipus' week, which secured an audience of well over twelve thousand persons."

ALTHOUGH thousands of admirers of Mr. Jerome K. Jerome have witnessed his play 'The Passing of the Third Floor Back,' it has not hitherto been possible to obtain it in book form. Messrs. Hurst & Blackett now announce the immediate publication of the text of the play, with sixteen illustrations from photographs of the scenes.

In *The Fortnightly* for this month Mr. William Archer examines the causes of 'The Theatrical Situation' of to-day, which is not very encouraging to believers in serious drama. His inquiry into Mr. Frohman's repertory enterprise is well worth perusal, and points to details of management already emphasized by Mr. Bernard Shaw. The contrasts between Mr. Frohman's scheme and the Vedrenne-Barker management at the Court Theatre are obvious and enlightening.

MEANWHILE we have a revival in French adaptations, drama which,

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We quote the line from the Prologues of Dryden, much of which is still suitable comment to-day.

TO CORRESPONDENTS.—M. A. M.—W. R. J.—S. J.—A. D.

J. W.—G. N.—G. K.—C. K. S.—Received.

J. D. S.—Many thanks.

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